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LITERATURE.

Peru; *Incidents of Travel and Exploration in the Land of the Incas.* By E. George Squier, M.A., F.S.A., late U. S. Commissioner to Peru, &c. With Illustrations. (London: Macmillan & Co., 1877.)

THE historians who have treated of the ancient civilisation of Peru laboured under two great disadvantages. They had never themselves been in the country, and they had not access to careful and accurate descriptions by modern travellers. This remark applies to the narratives of Robertson and Prescott, and to a certain extent to that of Sir Arthur Helps. The two earlier historians had nothing to guide them in drawing up an account of Ynca civilisation from the early chronicles. Helps derived some assistance from the joint work of Rivero and Von Tschudi (*Antigüedades Peruanas*), but, on many points, this work is meagre and unsatisfactory.

So far as regards the architectural remains, the future historian will find nearly all that he can desire in Mr. Squier's work, and will, in this respect, have a great advantage over his predecessors. For the first time we have a complete and, on the whole, a thoroughly trustworthy and conscientious survey of Peruvian ruins, executed by one who is competent to undertake the task. For Mr. Squier had not only received a practical training as an archaeological surveyor in another field, but he has also collected an exceptionally good library, and is conversant with most of the early works on Ynca history and civilisation, some of which are scarcely accessible to an ordinary enquirer; so that he undertook his investigations in Peru under great advantages.

His journeys were so arranged as to embrace all the points of chief interest within the limits of modern Peru, excepting the northern region of Chinchay-suyu, including Huanuco and Cajamarca. Commencing with the district around Lima, he next proceeded to the north and thoroughly explored the palaces of the Chimú and the ruins between Truxillo and the capital. He then crossed the Bolivian Andes and visited Tiahuanaco and other places in the Collao, including the islands on Lake Titicaca and the various *chulpas*, or burial towers, of the Collas (erroneously called Aymaras), of which he gives a detailed and very interesting account. From the Collas he proceeded down the valley of the Vilcamayu to Cuzco, and is the first traveller who has furnished us with an accurate account of the remarkable

temple to Uira-cococha at Cacha, which is described in detail by the Ynca Garcilasso de la Vega. Mr. Squier then gives careful descriptions, with measurements, of the remains of Ynca times at Cuzco, of the ruins at Chinchero and Yucay, of the marvellous buildings at Ollantay-tambo and Pisac, and of the bridges over the Apurimac and Pampas. But, curiously enough, he seems to have altogether overlooked the remarkable ruins of the palace at Limatambo, having probably taken another road from Mollepatá to the Apurimac bridge.

Mr. Squier began his archaeological survey by a minutely careful examination of the famous ruins of Pachacamac, on the Peruvian coast, to the south of Lima. His account of what he found in one tomb, illustrating the mode of life of an ordinary family residing in the ancient city, is an excellent specimen of descriptive archaeology, and vividly brings home to the reader the condition of a distant people in a remote age, and the character of their every-day life. Their dress, their utensils, their implements of every kind, their ornaments, are all brought to light, and even articles which illustrate the religious notions of the occupants of this ancient tomb. Mr. Squier also examined the various *adobe* ruins in the valley of the Rimac; but we suspect that he did not personally visit the remains of the Ynca fortress of Hervay, in the valley of Cañete; for he gives the plans of ruins which he supposes to be apart from each other, when they are really portions of one and the same edifice at the mouth of the river of Cañete. He is wrong, too, in the name he gives to the Viceroy who is said to have partially demolished the fortress of Hervay. He was not the Conde de Mendoza (p. 82), but the Conde de Moncloa, whose surname was Mendoza.

The palaces of the Chimú, near Truxillo, are by far the most important archaeological remains on the Peruvian coast. They represent a civilisation entirely distinct from that of the Yncas, which may be investigated not only through the remains of buildings and objects of art, but also by means of the language and of traditions. This work still remains to be done. But Mr. Squier has furnished us with the best and most detailed account of the Chimú ruins that has yet been published. His descriptions will surprise those readers who are not already acquainted, to some extent, with this coast civilisation through the work of Rivero, and all students of American antiquities have reason to be thankful for the present careful and very able survey of the Chimú ruins.

Mr. Squier transports us from the marvels of the lost civilisation on the coast to the famous monolith of Tiahuanaco and the romantic islands of Lake Titicaca. Tiahuanaco has been minutely described by D'Orbigny and others, but the account given in the present work is, on the whole, the best that has appeared in modern times. We observe that Mr. Squier spells the word Tiahuanaco, which is certainly incorrect. Possibly he follows the fantastic derivation suggested by Lopez in his *Races Aryennes du Pérou*. From Tiahuanaco we are taken to the sacred islands on Lake Titicaca, and

here Mr. Squier has done a real service, for the island ruins have never been so well described before, and, indeed, there is no other account of them of any value, later than the seventeenth century, except that in the *Antigüedades Peruanas* of Rivero and Von Tschudi.

While Tiahuanaco and the curious *chulpas* (of which Mr. Squier published an account some years ago in pamphlet form) belong to a remote and uncertain period, the ruins on the lake islands represent Ynca architecture when the civilised rulers of Peru were at the height of their power. The tradition that the first Ynca traced his origin to the lake of Titicaca probably arose from his later descendants having made the islands their favourite residence, and erected upon them their most sacred temples. But, be this as it may, there can be no doubt that to the student of Ynca architecture the islands of Titicaca and Coati are the most interesting spots in Peru. Here not only was great care bestowed upon the buildings, but every effort was exerted to make the place delightful, by the construction of terraces, gardens, and baths. In describing the *pila* (fountain) of the Yncas, Mr. Squier truly says that it tells its inarticulate tale of a race departed, and to whose taste and poetry it bears melodious witness. The water comes through subterranean passages from sources now unknown, and never diminishes in volume; while the garden testifies equally to the taste, enterprise, and skill of those who created it, in spite of the most rigorous of climes and most ungrateful of soils. The water is conducted from terrace to terrace until it discharges itself into the lake. On Coati island there is the same beautiful but complicated series of terraces, which fall off in harmonious gradations from the court or esplanade of the ruined edifice to the lake. From the esplanade the view is one of the most sublime and beautiful in the New World. In the foreground are the terraces once covered with bright flowers; beyond is the blue expanse of the lake, and the view is bounded by the snowy peak of Illampu, the most lofty in America. In his visit to these classic islands Mr. Squier was accompanied by Prof. Raimondi, whose great scientific work on Peru is now passing through the press at Lima; and in his survey he was guided by a previous study, not only of Garcilasso, but also of the rarer works by Calancha and Ramos.

Mr. Squier is also the first traveller who has given us an intelligent and detailed description of the famous temple to Uira-cococha at Cacha, in the valley of the Vilcamayu, of which the Ynca Garcilasso has left us so curious an account. Garcilasso tells us that the temple at Cacha was built on a plan quite different from that of other Ynca edifices; and his narrative showed the importance of a minute and careful examination of the ruins. Mr. Squier's survey, made with reference to the details given by Garcilasso, is most valuable and instructive. Two churches in the neighbourhood, and more than one bridge over the Vilcamayu, are built of stones taken from the walls of the Cacha temple; nevertheless, Mr. Squier found that its plan could still be traced, and he has done important service

in having rescued it from exaggeration or forgetfulness. It does not exactly agree with that described by the chronicler, who did not, however, err on the side of exaggeration. He gives the dimensions of the temple at 120 feet by 80 feet, when it is really 330 feet by 87 feet; but Mr. Squier confirms much that Garcilasso tells us. The temple is strictly unique in design; it has a series of columns which do not appear in any other Ynca edifice; nor had any other so great a height. In short, the observant modern traveller gives important testimony to the trustworthiness, if not to the strict accuracy, of the Ynca chronicler on a point which is of great moment in the study of Peruvian history. For the story of Uiracocha and the building of the Cacha temple is one of its main turning-points.

Mr. Squier's descriptions of the ruins and other architectural remains at Cuzco and Ollantay-tambo are equally accurate and conscientious, but here he is upon ground which has been gone over by others. At the same time his measurements and other details, and especially the plans of the fortress and of the convent of San Domingo (Temple of the Sun), will be very useful to students. I am glad to have this opportunity of thanking Mr. Squier for his courtesy in having allowed me to use his excellent plan of the Sacahuaman, or fortress of Cuzco, to illustrate my translation of the Royal Commentaries of the Ynca Garcilasso de la Vega.

In describing the very remarkable ruins at Pisac, in the valley of the Vilca-mayu, near Cuzco, Mr. Squier discusses the question of the Peruvian solstitial-towers called *sucanca*. He suggests that the word is a misprint for *rucana*, a finger in Quichua, and that they were not towers but merely small cones of stone about sixteen inches in height, serving as gnomons. Such certainly were the *Ynti-huatanas* (literally "Sun Year"), one of which Mr. Squier saw at Pisac, and which are to be met with in other parts of Peru. These *Ynti-huatanas* usually rise out of the centre of a smooth rock or masonry platform. But I am unable to concur in Mr. Squier's theory that the earlier writers, in describing the solstitial-towers, merely alluded to these *Ynti-huatanas*, nor can I allow that *sucanca* is a misprint for *rucana*. The word *sucanca* is derived from *suca*, a ridge or furrow, and *sucani*, to make a ridge; whence *sucanca*, the towers for determining the time of the solstices. *Sucanca* would be the future passive participle, meaning, "that which is about to be furrowed." I am inclined to believe that the name had reference to the alternate light and shade caused by the sunlight between the pillars or towers, making the ground appear in ridges or furrows; and I cannot see any sound reason for doubting the existence of the solstitial-towers, which are so fully described by Acosta and other old writers.

I fully concur with Mr. Squier that the Ynca civilisation was indigenous, and that there is no valid evidence of the progenitors of the Peruvians having reached their country from abroad within any period known to human records, or of their civilisation having been imparted to them by any other race. It has always appeared to me a

most deplorable waste of erudition and of labour to devote long years in the building up of fantastic theories, based on fanciful resemblances, like those which are worked out in such treatises as *Les Races Aryennes du Pérou* of Don Vicente Lopez, and the *Peruvia Seythica* of Mr. Ellis.

Architecture is one out of several branches of a most interesting investigation which may eventually lead to a thorough understanding of all that can now be known respecting early Peruvian history. A study of the pottery and of other works of art is a second branch of the question. A scientific comparison of the various languages which were once spoken within the empire of the Yncas is another and a far more important branch of the subject. The words belonging to the old Colla language must be clearly ascertained and separated from the Quichua, and, above all, the Ynca language of the coast, with the other coast dialects of which we have remains, must be systematically compared together, and also with the Chibcha (Mysca) of Bogota. These investigations must be conducted by a student who is intimately acquainted with the writings of all the authors who wrote on Peru during the sixteenth and seventeenth centuries. But much material, in the branches of enquiry other than that relating to architecture, has yet to be collected and sifted before the whole can be brought together so as to throw full light on the past.

Meanwhile, Mr. Squier has done valuable service as regards the survey of the architectural remains of Peru. His book is agreeably written and well illustrated, and it is undoubtedly the best that has yet been published on that branch of the subject to which he has especially devoted his attention.

CLEMENTS R. MARKHAM.

The Invasions of England: a History of the Past, with Lessons for the Future. By Captain H. M. Hozier. (London: Macmillan & Co., 1877.)

WE have been gratified and disappointed by this book. Captain Hozier's object, he tells us, is to describe "the invasions, or attempts at invasion, that have been made against England throughout our history, and to deduce from the conditions under which they were either successful or the reverse the probabilities of another successful descent on our shores." He has performed the first part of his task admirably, and we have nothing but praise for his work when he narrates what has been done in past times by enemies to assail these islands. But the second and most important part of his book is not worthy of his accomplished pen; he has not, we should say, thought out the problem; he has not set forth some of its chief conditions; he has misinterpreted what, we believe, would be the probable course of events in the case of a descent on our coasts; and, even when he is correct in his facts, we think his inferences often unsound. His last chapter ought to be rewritten; as it stands it is, in the main, a failure.

It is impossible for us, and, indeed, needless, to comment upon the long list of invasions described by Captain Hozier with a

graphic hand. The descents of Caesar and his Roman successors were attacks made by disciplined troops on tribes of brave but disunited savages. The Saxon and Danish conquests were the migrations of hordes of fierce barbarians into the territories of a people whose strength had declined; and the Norman Conquest is, in a great measure, to be ascribed to strife and discord in England. As for the numerous invasions of the feudal age, they were either, for the most part, mere raids, without serious or lasting effects, or they were the sometimes successful attempts of exiles and of pretenders to the crown, backed by a considerable part of the nation. This, too, was in the main, the character of the repeated descents, or threatened descents, for which we may thank the Stuart dynasty; but for Protestant England his Dutch soldiery could have done very little for William III. against the far more powerful army of James; and it was the Highland clans and Jacobite sympathies that enabled Charles Edward to advance to Derby. From the end of the seventeenth century to the first years of the nineteenth, France, on several occasions, has made great exertions to land an army upon our coasts; but these expeditions, save in one instance, considered upon their military side, can hardly be said to have been very formidable, or to have exposed these realms to imminent danger. As a general rule our fleets were sufficient to defeat and dispose of the hostile armaments; and, in the rare cases when this did not happen, the enemy had not enough strength to operate with decisive effect had the country continued true to itself. England was, doubtless, in peril in 1690 when De Tourville was supreme in the Channel; but this was far more owing to faction at home than to anything that could have been done by D'Humières, whose numbers, according to Lord Macaulay, Captain Hozier has rated too high by a third. As for the demonstration of Saxe, in 1744, when our coasts were for a moment uncovered, it was made by 15,000 men only; when D'Orvilliers, in 1778, held the narrow seas, he might probably have landed 30,000 men; but forces like these could not have subdued the England of George II. or of George III., assuming that the nation had been united, as certainly it would have been in the later instance.

Of the attempts that have been made to invade these islands, two only, we think, need be studied now, for these alone could at all resemble what might possibly be witnessed again. In 1588, Spain had engaged in a crusade against England; and then, as it would be now, the problem was how to convey across the Channel an army sufficiently strong to subdue the country. The preparations of Philip had been immense: he had equipped a fleet which he had deemed invincible; Parma had a large flotilla in the ports of Flanders; and it was confidently expected that the combined armaments would land 50,000 veterans on our coasts. It is unnecessary to dwell on the events that followed. England, united for the first time for years, had had time to prepare also; her fleet, though inferior in guns to its foe, was much more efficient in English hands; and the Calais fireships and the day of Grave-

lines soon put an end to the Armada's hopes. The land forces did nothing on either side; and it was doubtless well, as Captain Hozier says, that Leicester and his levies did not meet in the field the best soldiers and captain of the age. Yet it does not follow, as this book hints, that the landing of Parma meant the conquest of England; the correspondence of that great commander shows that he had very serious doubts of the issue.

The second attempt was made within living memory. France was at war with England in May, 1803, and Napoleon resolved to attain our shores. He possessed an overwhelming military force; but his naval resources were less than our own: how was he to land a great army under these conditions? He found the means, at least, in the secrets of his art: a vast and heavily-armed flotilla was drawn together in view of our coasts; and many ingenious combinations were made to raise the blockade of the French ports, and to send a greatly superior fleet to the Channel in order to cover the intended descent. At the same time the flower of the soldiery of France were gradually assembled on her northern seaboard; and though—what deserves especial notice—the preparations took twelve months at least, the summer of 1804 saw an army of 150,000 men, with all the appliances of modern war, collected within a day's sail of our coasts, and ready to embark at the first signal. What followed should be studied with care, in the evidence afforded by the documents of the time. Our Admiralty fell into the snare their foe had laid: in the belief that he would try to force the passage with the flotilla and the flotilla alone, they opposed light ships for the most part to it; and the Channel, the decisive point on the theatre, was left comparatively without protection. Napoleon, meanwhile, went on with his plan, and, though unexpected delays occurred, the chances of success were largely in his favour. Villeneuve escaped from Toulon in March, 1805; Nelson was led away to the West Indies a month behind his immediate foe; and it was in the power of Villeneuve in July and August to effect his junction with Ganteaume at Brest, and for several days to command the Channel. Had the French Admiral been a capable man, the navy that met its fate at Trafalgar ought to have made the passage of the French secure.

The peril we then incurred was no doubt terrible; but we do not think, as Captain Hozier does, that England would have been stricken to the heart. Our motley forces would have been no match in a pitched battle for the Grand Army, and the invaders probably would have held London and a great part of the south of the island. But had our army and levies retreated northward, avoiding carefully a decisive action, time would have been gained for our fleets to re-enter the Channel, and in that event—regard being had to the menacing state of Europe at the time—Napoleon, we think, would have been the first to treat, and to secure the means of a return to France. Our great adversary did not calculate on subjugating us by the mere force of arms (a point not noticed by Captain Hozier); he believed

he could win England over by setting up a Republic—assuredly a complete delusion.

We shall here make one remark only. In barbarous and mediæval times attempts at invasion were often successful; in modern times they have always failed, save in the exceptional case of William III. It would be unsafe to dogmatise from these facts, but they indicate that, as civilisation has grown, the difficulties of a descent have increased.

We now come to the worst part of this book, its review of the chances of future invasion. We must be very brief; but we can show, we think, that Captain Hozier's chapter is of no great value.

I. Contrary to what we find laid down in this work, the political condition of Europe, we say, makes the danger of an invasion very remote. A combination of Powers against England is improbable in the very highest degree, for we have renounced our pretensions to control neutrals. We may dismiss fears of a Russian descent, and neither France nor Germany could make the attempt so long as they stand in their present relations.

II. A great Power, however, might be at war with us, and an invasion in force might be, perhaps, planned. Assume that the assailant, in that event, would be very superior in military power, but that we should retain our naval supremacy—an assumption we may confidently make—what turn would the conflict probably take?

(a.) As Napoleon thought that 150,000 men were required to invade the England of 1804, 200,000 certainly would be needed now, especially as the country is more united than it was in the days of Fox and Pitt. The first question, we have seen, must be, how could this gigantic force get across the Channel? and the conditions, at this time, deserve attention. As England would have an immense steam fleet, steam transports and ironclads could alone be used, and these vessels should be of large draught, and could assemble in a few harbours only. Now we very much doubt whether any Continental Power possesses ships of this description sufficient to carry over half 200,000 men, with the material needed for a large army, or could obtain them for many months; and even if it had it would find it difficult to bring them together at convenient spots. The means of transport, therefore, are, at the present day, more than they ever were, a bar to invasion. Captain Hozier has not even glanced at the subject.

(b.) This, however, is but a small part of the matter. England, in the supposed case, having the command of the sea, would at once blockade the enemy's ports; and this blockade would be very different from what it was in the days of Nelson. Seventy years ago a blockading fleet could never maintain a constant siege; it was often beaten off its station by gales, and, in fact, Napoleon's famous design assumed that this was a common occurrence. Nowadays, however, a steam fleet can invest a port as strictly as a beleaguered fortress; and thus the English squadrons, we might justly hope, would be perfectly able to keep the forces of the enemy within his own harbours, especially as they would have few points to close. If

so, the descent could never take place. Captain Hozier has omitted this consideration also.

(c.) In the present day it would be almost impossible to repeat the stratagem of the French Emperor, to draw away our fleets to a distance, and to direct a superior fleet to the Channel. A very considerable part of our fleet is bound to the narrow seas by its own exigences; and it must, therefore, in all cases oppose a powerful barrier, even to a daring enemy.

(d.) Thus steam and changes in naval construction have, we think, made a successful invasion more improbable than in former times, assuming, of course, that we command the sea. Nor can it be affirmed that other inventions have in any way turned the scale against us. The telegraph enables a divided army to communicate with a certainty unknown before, and to concentrate with increased rapidity. But it adds greatly, too, to the efficacy of blockade; and it facilitates the assembling and directing of fleets. We dissent from Captain Hozier's views on these subjects; and it would be premature as yet to express a judgment on the probable results of the new force of torpedoes.

(e.) England, therefore, is now, as she has always been, a gigantic and amply-provided fortress, surrounded by a prodigious wet ditch, extremely difficult to cross or to force, and that can be approached only through certain defiles. But the wet ditch is less practicable, we believe, than it was, regard being had to the means of the garrison; it is now comparatively easy to close the defiles; and in this matter of invasion our conclusion is that the defence has relatively gained in power. Here, again, we differ altogether from this book.

III. No combination, we think, could land 200,000 men on our shores, with the appliances required to take the field, in the existing state of our naval resources. A considerable part of an invading army might, however, conceivably get across the Channel; let us glance at the case on this supposition. Captain Hozier evidently thinks that 100,000 men would be a sufficient force to subdue England—at least to compel her to a humiliating peace. This might be so, provided (1) that we had no time to organise our military strength, admittedly in a defective state; (2) that a great battle were risked to save London; (3) that England would yield if her capital fell. Captain Hozier tacitly assumes all this, but he reasons upon an unsound basis.

(1) Many months must elapse before any hostile Power could collect the means of effecting the descent; and during this breathing-space we could easily provide material for our militia and volunteers, and could connect them with our regular army, creating thus a far from contemptible force. (2) It is possible that, in the event supposed, our troops and levies might not be able to fight an enemy 100,000 strong in the open field to defend London; but, if so, no such hazard should be run; the English army should fall steadily back until the hostile lines were greatly prolonged and an impression could be made on the invader's flanks; and then, when our fleets had re-

gained the Channel, the adversary, we believe, would be glad to treat, even though the capital were in his hands. (3) The fall of London, we are convinced, would not put an end to the resistance of England; it would, doubtless, occasion a frightful shock; but it would not place the nation at the feet of a conqueror. On the whole, we believe that though an invader, at the head of an army of 100,000 men, could do the country enormous mischief, he would not be able to compel it to succumb if common-sense prevailed in our councils.

IV. It will be observed that we have argued all through on the assumption of our great superiority at sea. Captain Hozier, however, doubts the fact, or at least hints that our naval supremacy is gradually becoming a thing of the past. We join issue with him on this point, and assert that our naval power is relatively greater at this than almost at any time.

To conclude, we agree with Captain Hozier in some of his suggestions in this part of the book. We object, indeed, to the fortification of London; but we concur in thinking that our great harbours should not be at the mercy of a hostile cruiser. No doubt, too, our military power should be better organised than it is at present; and unremitting attention should be given to the fleet, especially in this age of invention. We are sceptical as to the probabilities of a descent on England; but that is no reason why a solid insurance should not be taken against the contingency.

WILLIAM O'CONNOR MORRIS.

Last Essays on Church and Religion. By Matthew Arnold. (London: Smith, Elder & Co., 1877.)

WITH this volume closes a period in Mr. Arnold's career as author. There was first his work in the field of pure literature, work which proceeded from a state of moral uncertainty and indecision. Next came the period now closing, in which a faith was found, and delivered as by a teacher who had himself attained. And henceforward to the end, as he announces, Mr. Arnold's work is to be again literature strictly so called, to which he returns fortified by the possession of a doctrine respecting life. Perhaps the most characteristic quality in those early volumes was the faithfulness with which the troubles of a divided intellect, divided emotions, and a divided will were set forth. There was in Mr. Arnold's nature a moral truthfulness, a sense of fact, which preserved him from any temptation to hurry forward to a factitious certitude, favourable to the purposes of poetical rhetoric, and of fervour prepense, but lacking reality. Now, when he returns to literature—and I ardently hope that word is meant to include poetry as well as criticism—he will return as one who by patience and honest dealing with himself has attained a vantage-ground. His poetry, if poetry be written, will speak less of a foiled desire to simplify life by bringing it under one dominant set of motives, less of the restlessness and fever of a will attracted on this side by the world and on that by the desire for recollection and calm. We may with con-

fidence predict that in his future literary work there will be a harmony, a continuity, a sane energy, and adult power which we vainly look for in the work of the earlier years.

But while Mr. Arnold's certitude is sincere, it must be confessed now, when his work directly concerned with religion is complete, that such work leaves upon the mind of the thoughtful student of religion a feeling of dissatisfaction. Its essential merit is that it is vital, not mechanical, of a real, not a notional, kind; but Mr. Arnold, with his literary talent and fluent sympathy, has suffered through want of those checks under which an accurate and logical thinker always consciously or unconsciously works. Breathing the atmosphere of our time, he has come to attach a measureless importance to the words "verified," "scientific," "experience;" but Mr. Arnold ordinarily gets at his "science," his "verification," by the facile literary method of assuming them. We must believe that his results are scientific, as we are bound to believe that the heroes of second-rate novels are persons of extraordinary genius, because we are told that they are such. One who comes with no party passion to his writings, but with a disposition to use them honestly for his own advantage, though he is quickened and animated, can hardly be satisfied. Mr. Arnold's religious conservatism consists in part in detaining the devout imagination as near as may be to the things of the past, while he bids the enquiring intellect go forward. The old landmarks are to be moved, but we are to speak as far as possible on the supposition that they are not. We are orphans, and made wards in Chancery, but let us call the Court of Chancery "Our Father," and the filial emotion will accept the transition more easily. No; if we are orphans we feel the fact so acutely that it only adds to our pain to be mocked with words. If our wine is new, it is the part of prudence to put it in new bottles. Our endeavour must be to keep intellect, emotions, and imagination as near to one another as possible in a mutually quickening activity.

The *Last Essays* comprise a parallel between St. Paul with his belief in a resurrection of Jesus, and Sir Matthew Hale and John Smith of Cambridge with their belief in witches and witchcraft; an address on "The Church of England," in which the clergy are exhorted to recover the loyalty of the working-man by showing him that there is indeed, as he sings, "a good time coming"—namely, a kingdom of righteousness; "A Last Word on the Burials Bill;" finally, two lectures delivered at the Edinburgh Philosophical Institution on "Bishop Butler and the Zeit-Geist."

While doing honour to Butler's seriousness and sincerity, Mr. Arnold observes justly that Butler's writings had a special value for his own time which they no longer possess. Mr. Mark Pattison had remarked in *Essays and Reviews* that it was in society, and not in his study, that Butler had learned the weight of the Deistical arguments, more particularly in the society gathered together by Queen Caroline's philosophical parties. In this connecting of the *Analogy* with the Queen's philosophical parties, Mr. Arnold

sees "an idea inspired by true critical genius." The idea—whatever its value may be—was fully expressed by the late Mr. Walter Bagehot in an interesting article on Butler contributed to the *Prospective Review* at a date previous to the publication of *Essays and Reviews*. Mr. Arnold goes on to render more precise this "idea inspired by true critical genius." Butler "as Clerk of the Closet" had to attend regularly Queen Caroline's parties, and "the *Analogy* is the result." It has been pointed out by Prof. Ingram (*Hermathena*, No. iv., p. 505) that the advertisement prefixed to the first edition of the *Analogy* bears a date previous to Butler's appointment as Clerk of the Closet; the book was written and printed before Mr. Arnold supposes it to have been conceived.

This stumble on the threshold is not a favourable omen. In the main what is true in Mr. Arnold's criticism of Butler's *Analogy* is not new, and what is new is erroneous. It is surely needless to point out with elaborate comment that Butler's work does not accomplish what he distinctly tells us it was not meant to accomplish. That there is a natural Governor of the world Butler, as every reader is aware, took for granted; nor can any intelligent reader for a moment suppose that it was his object to supply a theoretical proof of the truth of religion. But it has been left to Mr. Arnold to point out "the precise break-down in Butler's argument from analogy." The argument is used by Butler to prove not only the probable continuance of the laws of moral government in a future world—supposing such a world to exist—but also to prove that such a world *does* exist; now, the existence of a future world can only be proved, as the existence of the present world is proved, by *experience*. This vicious process, according to Mr. Arnold, underlies the whole structure of the *Analogy*. By the careless use of the words "world" and "state" Mr. Arnold confuses the question. Butler does not infer from the facts of moral government here and now the reality of a future life; he leaves the reality of a future life to its proper proofs, but before proceeding to the question of moral government he has devoted a chapter—his first—to showing, as far as the scope of his own argument permitted, the credibility of a future life. To say, as Mr. Arnold does, that our existence after death must be proved by experience is as absurd as to say, "I cannot think it probable that I shall exist to-morrow, unless my existence to-morrow be first proved by experience." Butler's argument from *continuance* ought not, perhaps, to be named analogical, but it is assuredly valid in kind. An instructive comparison might be drawn between Mr. Mill's treatment of this subject in his essay on Theism—that of a careful thinker—and the style, easy and free, unconscious of its own superficiality, in which the literary artist proceeds.

But not only, according to Mr. Arnold, does Butler's whole argument involve a paralogism, "the wonderful thing about the *Analogy* is the poor insignificant result, even in Butler's judgment—the puny total outcome" of the whole. "It is, after all, only 'evidence which keeps the mind in doubt,

perhaps in perplexity.' The utmost it is calculated to beget is 'a serious doubting apprehension that it may be true.' To depreciate the *Analogy* Mr. Arnold takes Butler's statement of its *minimum* force upon the most sceptical of minds, and states that this, according to Butler, is its *maximum* force. Butler has throughout argued upon the principles of others, trying to show what they are obliged to believe in spite of those principles, and the following is his statement of the result:—

"Hence, therefore, may be observed distinctly what is the force of this treatise. It will be to such as are convinced of religion upon the proof arising out of the principles of liberty and moral fitness, an additional proof and a confirmation of it; to such as do not admit those principles, an original proof of it, and a confirmation of that proof. Those who believe, will here find the scheme of Christianity cleared of objections, and the evidence of it in a peculiar manner strengthened; those who do not believe will at least be shown the absurdity of all attempts to prove Christianity false; the plain undoubted credibility of it; and I hope a great deal more."

Such is, in Butler's judgment, "the puny total outcome" of the whole.

Mr. Arnold proceeds to disprove the well-known statement of Butler, intended to show that a low degree of evidence in matters of religion puts us under an obligation as regards practice. "In the daily course of life," wrote Butler, "our nature and condition necessarily require us to act upon evidence much lower than what is commonly called probable."

"We do not," replies Mr. Arnold, "in the daily course of life, act upon evidence which *we ourselves conceive* to be much lower than what is commonly called probable. I am going to take a walk out of Edinburgh, and thought of choosing the Portobello road, and a travelling menagerie is taking the same road: it is certainly possible that a tiger may escape from the menagerie and devour me if I take that road; but the evidence that he will is certainly, also, much lower than what is commonly called probable. Well, I do not, on that low degree of evidence, avoid the Portobello road and take another."

This might have passed sufficiently well as a sally at one of Queen Caroline's philosophical parties. We have to act as is best for our life upon the whole; and life would be disorganised if we were to attend to every infinitesimally small presumption of risk or of gain. But it is no less true, as Butler says, that—

"in numberless instances a man would be thought in a literal sense distracted who would not act, and with great application too, not only upon an even chance but upon much less, and where the probability or chance was greatly against his succeeding."

If there were one chance in five hundred that a lost poem of Shelley could be recovered by advertisement and search, the advertisement would be printed and the search made forthwith. I insure my house, although it is highly improbable that my house will be burnt. The physician tries his last remedy, although he believes recovery all but impossible.

Mr. Arnold's last objection urged against the *Analogy* is that the motive to religion always supposed in the treatise is unlike that always supposed in the book of our religion, the Bible. "After reading the *Analogy* one goes instinctively to bathe

one's spirit in the Bible again, to be refreshed by its boundless certitude and exhilaration. 'The Eternal is the strength of my life!' 'The foundation of God standeth sure!'"

As if the tone of an Apology could be the same as the tone of a Psalm! As if Butler addressing the Deists and arguing upon their principles could write as Paul wrote to "Timothy, my dearly beloved son"! But the writer of the *Analogy* was a lover of works of mystical devotion, and thereby earned some of his reputation for a leaning to Catholicism. And in his own sermons on the Love of God—so remarkable in an age when "enthusiasm" was the bugbear of preachers—are strains which might well be placed beside Mr. Arnold's quotations from the Psalms and from St. Paul. There seems to me something pathetic and noble in the reserve from high feeling which Butler accepted as his duty as apologist. In the *Analogy* God appears as a moral governor; in the sermons as a Divine Person, to be loved and revered. There is nothing beyond some superficial appearance in either to warrant Mr. Arnold's notion that Butler could have brought himself to regard the power of "the law of virtue we are born under" as an idea equivalent to the religious idea of the power of God. It would, indeed, have appeared fantastic to Butler to speak of the love of a stream of tendency. The superficial appearances which suggest Mr. Arnold's view arise from the fact that in this world, as Butler held, it is only the effects of God's wisdom, power and greatness which we discern; but he anticipated with solemn joy a time when we may contemplate the qualities themselves in the Supreme Being, or rise yet higher, even to the Beatific Vision. EDWARD DOWDEN.

Encyclopaedia Britannica. Ninth Edition. Vol. V. CAN—CLE. (Edinburgh: A. & C. Black, 1876.)

The Globe Encyclopaedia of Universal Information. Vol. II. (Edinburgh: Thomas C. Jack, 1877.)

THIS fifth volume of the *Encyclopaedia Britannica*, which is stated to have been unexpectedly delayed in publication, carries on the great work not much beyond the middle of the third letter in the alphabet. Two years have now nearly elapsed since the issue of the first instalment; and if it were not for the confidence that a large part of the following volumes is already in a forward state, we might almost regard with despair the probable duration of the undertaking. It cannot, however, be alleged that any symptoms of exhaustion are yet discoverable, either in the writings of the contributors or in the supervision of the editorial staff. In the present number, as in the earlier ones, the public is presented, at a moderate expense and in a methodical form, with the ripest results of British knowledge at first hand on an infinite variety of subjects. Scattered among elaborate expositions, themselves forming treatises on special departments of science or philosophy, may be found geographical articles which carry their statistics up to the year which has lately closed, and biographical notices

which are models of historical condensation and literary style.

Out of a total of 830 pages, the heading "Chemistry," the joint work of three contributors, occupies no less than 120, or more than one-seventh of the whole. It must be admitted that this somewhat unattractive subject has not been treated in such a way as to excite any adventitious enthusiasm. Next in length come "China," by Prof. Douglas, which is not one line too long; and "Chronology," which may perhaps be thought to be unduly expanded by a table of dates and events which covers about sixty-eight columns. "Celtic Literature," by Prof. Sullivan, is of peculiar interest at the present time, as unfolding the abundant promise of a neglected domain of knowledge which will shortly claim recognition at two British universities. Among the numerous geographical articles, which seem almost without exception to be written up to date, those on the towns of Chicago and Cincinnati, by two different hands, merit especial mention. The exhaustive character of the figures they give shows that this branch of political science has been carried much further in the United States than in this country. Even our own dependency of India, as it would appear from other minor articles, is generally in advance of us in this matter. The reader interested in theology will naturally first turn to the articles "Canticles" and "Chronicles," bearing the name of Prof. Robertson Smith, which prove that the Free Church Professor has not thought fit to moderate the expression of his views, in face of the consternation produced among his Presbyterian countrymen by his previous article on the Bible. "Church History," by the then Prof. Wallace, is an admirable example of the sober force of exposition, and absence of emotion, which characterised the sermons of the former minister of Old Grey Friars. These same qualities cannot be predicated of the cognate article on "Christianity." Mr. Cheyne's brief contributions on "Cherubim" and "Circumcision," which are marked by an exceptionally full citation of the authorities, exhibit a startling contrast with the old-fashioned views to be found in such books as Smith's *Dictionary of the Bible*. The biographical articles have been entrusted to writers whose names guarantee that the reader is protected from the mere compilations into which such notices have a tendency to degenerate. "Casaubon" is written by Mr. Mark Pattison; "Catullus" by Prof. Sellar; "Chapman" by Mr. Swinburne; "Chaucer" by Mr. Minto.

It would not be true to say that the careful scrutiny to which, in performance of our duty as reviewer, we have subjected so much of this work as we are capable of criticising has not revealed a few small blemishes. In all the volumes that have yet appeared, we have noticed with some irritation that the printers have persevered in the bad habit of omitting to insert full stops at the conclusion of many sentences. In the article on "Chicago" important dates are at least twice wrongly given; and on p. 793 there are three most perplexing mis-spellings of Indian geographical names. It is surprising to learn (p. 333) that Guido's well-

known picture of *Beatrice Cenci* is preserved in the Villa Borghese; and also (p. 385) to read of "the Zermatt in the Bernese Oberland." We are further disposed to ask why the heading "Chivalry" should have dropped out of this edition of the *Encyclopaedia*. These criticisms may seem petty, but they are deliberately brought forward for a double reason. The high standard of excellence aimed at, and maintained, by the editor lays him under the obligation of doing his best to disarm even carping reviewers; and, secondly, the labour that has been expended in the discovery of these slight faults enables us to give conscientious testimony to the pre-eminent merits of the work, which alone render such faults deserving of notice.

The *Globe Encyclopaedia* is intended to meet the wants of a very different class of readers, and may fairly claim to be judged by a less exacting standard. As a cheap repertory of universal information, it undertakes to satisfy a want not yet fully provided for, and from the manifest pains bestowed upon its compilation it deserves success. The second volume, published within little more than six months after the first, is carried to the conclusion of the letter E; and this despatch of publication, which has been attained without any sacrifice of material exactness or of printers' accuracy, affords a gratifying assurance to the original subscribers that the promise of the editor to limit himself to five or six volumes will not be broken. The comparative compass of the work may be estimated from the fact that, despite a considerably larger number of headings, it compresses into 170 pages the same alphabetical section which fills 830 pages in the *Encyclopaedia Britannica*. Such condensation, of course, leaves no room for original disquisitions. A plain statement of facts, sufficient for the intellectual guidance of plain men, is all that can reasonably be expected; and it is no slight praise to be able to say that these facts are, on the whole, accurately and clearly expressed. The ordinary reader, who is unable to consult original authorities and expensive books of reference, will find here all that he is likely to require, in a form that he will understand: and he will very rarely be misled. Among the more valuable characteristics of the work, may be noticed the notice paid to etymology, and the scrupulous care with which the standard authorities are quoted. It may also be remarked, in illustration of the kind of information that the general public are assumed to be willing to accept, that those articles which unavoidably trench on theological ground are expressed in the language of the advanced school of historical criticism.

In conclusion, the fact deserves notice, as suggested by both the books at the head of this notice, and as also applicable to Chambers's well-known *Encyclopaedia*, that all three of these works are edited, printed, and published in Edinburgh; and that in each case a large proportion of the contributors are of Scotch birth. It would be a curious subject of enquiry to consider why this particular branch of the book-making business has so tenaciously retained its early local associations.

JAS. S. COTTON.

Memorials of the South Saxon See and Cathedral Church of Chichester. By the Rev. W. R. W. Stephens, M.A. (London: R. Bentley & Son, 1876.)

THE see of Chichester has been fortunate in its historian. Mr. Stephens, a worthy son-in-law of Dean Hook, is already favourably known by his *Life and Times of St. John Chrysostom*, and the present work, which is a valuable contribution to an interesting department of history, will do much to increase his reputation. The industry he displays in collecting materials is equalled by his skilful use of them, nor has the antique dust which belongs to his subject impeded the flow of his pen or imparted aught of dryness to his writing. We can excuse, if we cannot altogether endorse, the praise which, with proper enthusiasm, he bestows upon the structure of his cathedral church, and are quite ready to admit that size is not essential to architectural beauty, and that at Chichester there is much to compensate for the absence of grandeur. The history of the see, moreover, is full of interest, and among those that have occupied it there have been statesmen and divines of the highest rank. We may therefore congratulate Mr. Stephens upon his choice of a subject, as well as express our pleasure that it has fallen to his lot to deal with it.

Sussex, though locally situated close to the cradle of Christianity, was late in being converted to the faith. It is true that early in the seventh century there was a tiny monastery surrounded by woods and water at Bosham, where an Irish recluse lived with some five or six brethren "serving the Lord in humility and poverty." But Dicul and his companions were not missionaries. "No one," says Bede, "cared to emulate their life or listen to their preaching;" and the South Saxon kingdom remained wrapped in heathenism until Wilfrith, the exiled Bishop of York, with noble revenge, introduced Christianity among those who had sought his life. But it was not at Chichester that the persecuted prelate found a refuge. The royal villa of Æthelwealh was on the flat and dreary peninsula of Selsey, and, as the propagation of the new faith needed the near protection of the king, it was at Selsey that the first cathedral church of Sussex was founded. The king soon fell a victim to the fierce invader Ceadwalla, who completely subdued Sussex and made it an appanage to Wessex, but Ceadwalla himself was in turn won from heathenism, and with a convert's zeal established the faith which once he destroyed. How far the charter by which he granted certain lands to Wilfrith is to be trusted is discussed with much acuteness by Mr. Stephens. He shows that neither of the existing copies of the deed is earlier than the fourteenth century, and that the date attached—A.D. 673—involves anachronisms which are fatal to the genuineness of the record. Yet it is far from being improbable (we should say that it is extremely likely) that there is in it a substratum of truth, which has only been overlaid by the carelessness or fraud of successive copyists.

After the Norman Conquest the South Saxon see was removed from Selsey to

Chichester, the latter place having the advantages of being still surrounded by the old Roman walls and of being easily accessible by land and sea. Here Stigand, the first bishop of the new see, erected some sort of cathedral church, but both it and the nobler edifice built by Bishop Ralph shared the same fate, and it was reserved for Bishop Seffrid to recast, in 1199, the entire structure, blending his graceful Early English style with the severer Norman work that had escaped the ravages of fire. The present building is in the main what Bishop Seffrid made it, for the Lady-chapel, built by Bishop Gilbert, need not be regarded as an integral part of the structure, and the additions made in the reign of Henry VII. were, as Fuller quaintly puts it, only "trimming and lace." One portion of the fabric, however, demands a separate notice. The central spire, which Sir G. Scott has successfully re-erected in our time, was added at the beginning of the fifteenth century, and almost from the date of its erection became a source of anxiety and expense. It proved, too successfully, that "weight is motion," and, in spite of every effort to avert the disaster, fell to the ground on February 21, 1861, involving the tower in its ruin. Prof. Willis says that the spire was seen to incline slightly to the south-west, and then to descend perpendicularly into the church as one telescope tube slides into the other, the mass of the tower crumbling beneath it. Nave, choir, and transepts were filled with the debris, and the top of the spire, throwing its capstone against the abutment of one of the flying buttresses of the nave, was itself shivered into fragments by an intervening projection.

Of the bishops who filled the see of Chichester before the Reformation, the most eminent were Ralph Neville, Richard la Wyche, and Reginald Pecock. The first of these was as much a statesman as an ecclesiastic, and, in fact, declined the primacy in order to retain the great seal. During the sixteen years of his chancellorship "he proved himself," says Matthew Paris, "faithful in many perils, and a singular pillar of truth in the affairs of the kingdom"—then sorely distracted by the unpatriotic policy of Henry III. Upon his domestic affairs much light is thrown by the letters of his seneschal, which have, happily, been preserved. We cannot forbear making an extract therefrom, which sufficiently proves that the steward was wise in his generation:—

"229. The Archbishop is moving about Sussex. He will stay one night at your manor of Tarring, and thence proceed to your manor at Preston. He means to be lodged there at his own cost, but you had better offer to defray it; it will look well, and I know he will not accept. . . . I want a writ to catch a runaway villain."

"230. Some more seed is wanted at Totehall. I think you ought to know that the vicar of Mundham keeps two wives: he pretends to have a papal dispensation, contrary to the statutes of a general council. Pray send half-a-dozen foxhounds to Addingbourne: the foxes are doing great mischief in the park, and the season is getting on."

This last request would certainly have met with no response from Bishop Neville's successor, Richard la Wyche, an ascetic,

whose virtues procured him a place in the Calendar of Saints. He straitly forbade his clergy to indulge in the pleasures of the chase, and set them an example of pious assiduity in the discharge of his duties.

"In his private life he observed the most rigid frugality and temperance; he adhered to the vegetable fare of his old Oxford days, and, when such delicacies as lamb or chicken were served at table, he would exclaim, 'Poor innocents! what have ye done to deserve death? Could ye but speak, ye would verily rebuke us for our gluttony.'"

The benefits conferred on Chichester by St. Richard did not terminate with his life. Devout pilgrims flocked to his shrine, and their offerings enriched the chapter and gave prestige to the cathedral. The King himself, in the midst of his wars, found time to remember the saint, and sent costly gifts to offer at his wonder-working tomb. Of Reginald Pecock, who filled the see of Chichester from 1450 to 1459, Mr. Stephens gives an interesting and, on the whole, an impartial account. Pecock exposed with singular ability many of the errors and abuses which prevailed in the Church, but when the critical moment arrived he lacked the courage of his convictions and stultified his whole career by a miserable recantation. His *Repressor* is unquestionably a very remarkable work, and contains much which even now is not out of date. The memorials of the see subsequent to the Reformation are less interesting, and it must suffice to name the Romanising Daye; Barlow, the translator of the Bible; Henry King, the poet; Simon Patrick, the commentator; and Francis Hare, whom his descendants rather than his own conspicuous merits have rendered famous. Mr. Stephens's memoirs of these prelates are ably written, and he is careful to give his authority for every statement adduced. For many of his facts he has had recourse to the Episcopal Registers and Chapter archives, and we desire most distinctly to echo his wish that these records may be made accessible to all students of history instead of being locked up or, as is sometimes the case, treated with disgraceful neglect.

CHARLES J. ROBINSON.

NEW NOVELS.

Christmas Roses. By Geraldine Butt. (Edinburgh and London: W. Blackwood & Sons, 1877.)

In Change Unchanged. By Linda Villari. (London: Macmillan & Co., 1877.)

Love's Young Dream. By F. E. M. Notley. (London: Tinsley Brothers, 1877.)

MISS GERALDINE BUTT's publishers have been rather unkind to her. We can only suppose that she gave its present title to her very pretty little book under the impression that it would appear at Christmas, and lo! Messrs. Blackwood have kept it until *Easter Eggs* would be a much more appropriate appellation. Then the binder has entered into the plot, and has stamped it *Christmas Roses and other Tales*, when there is no story in it with the former title. However, it is long since Mr. Pope rebuked the "microscopic eye;" and perhaps it is only fond and foolish persons who cannot help lingering over the details of a book merely as a book that would

even notice these little *contretemps*. The stories which the book contains, though modestly ticketed "for young people," are really very admirable works of their kind, especially the first, "Diendonée." This is the record of a journey in 1870 from Vire to Paris which the child-heroine undertakes in order to rejoin her only brother. She falls in with the Prussians of necessity, and their treatment of her, while in her ignorance of their nationality she inveighs against them, is charmingly sketched. She gets into Paris, and the moral is drawn by her not finding her brother, and by her conversion to less exclusively patriotic sentiments in her service as a hospital-nurse in miniature. The next and next-longest story is thinner in texture, inasmuch as it deals (gracefully enough) with a merely commonplace flirtation and misunderstanding. These two tales fill two-thirds of the book; the half-dozen others are slight, but pleasant and workmanlike sketches. The book will be not only an admirable present for young ladies who are still fed on *tartines*, but also very agreeable reading for those who know how to relish literary food of all kinds provided it be well cooked.

It is not easy to say more, and would not be fair to say less, of *In Change Unchanged* than that it is of very fair ordinary novel-quality. It occupies a certain amount of time without exciting any violent impulse to put it down, or any irresistible desire to laugh at it. If we omit some rather tall talk on the part of the heroine, there is nothing especially unlikable about it, and there is even one scene, a studio-party at Florence in the midst of roses and Japanese china, which is very pleasantly sketched. But it is a decidedly negative book. The heroine, an orphan, has been brought up by a studious grandfather, who keeps aloof from society. He suddenly transports her from Greek plays and meditation to London and the nineteenth century, in which her training and her natural shyness make her, of course, very much the reverse of at home. She is therefore inordinately grateful to the first man who takes the trouble to make himself agreeable to her, and marries him forthwith. He, though not a bad fellow, is only an empty-headed rattle with beautiful eyes, and by no means suited to run in a curricule with a devotee of Greek plays. They go to India and disagree admirably, the husband engaging in a very hot flirtation with a naughty brother-officer's naughty wife. He has, however, the good taste and judgment to leave the heroine a not altogether disconsolate widow before long. She mopes for a little, and then goes to Italy on a wild-goose chase, which has been ingeniously suggested to her as a distraction. In Italy she meets her fate, and she and the fate and the object of the wild-goose chase make it all right, after the insertion of a due amount of spokes in the wheel by the original naughty rival, now a grass widow and naughtier than ever.

Mrs. Notley has dedicated her book (her ninth, she adds) to her children, whose voices, she tells us, have often cheered her toil. There is no accounting for tastes in writing, and after somebody else's avowal of a fancy for the noise of children running

about overhead, surprise would be futile. When we ourselves take to the production of immortal works we shall, we imagine, prefer silence around and above us; but, after all, those who have actually produced such works have no doubt the best right to be heard. We do not know whether the amiable confusion of Mrs. Notley's surroundings is responsible for the fact that she has called her book on the outside *Love's Young Dream*, and on the inside *Love has Eyes*; but perhaps at the last she faltered before the enunciation of such an heretical dogma as the latter. Be this as it may, however, *Love's Young Dream* deserves a good deal of praise. Its kind is not one for which we have any special affection, but of its kind it is most unusually good. It is very rare to find a ninth novel better than its preceding eight, but this is certainly the case with the book before us. The exaggerated oddities which characterised *Olive Varcoe* and its successors are not, indeed, wanting at first. The people produce, for instance, some very strange atmospheric effects. One speaker's "disgust and bitterness seem to fill up all the atmosphere around him with a breath of gall." Another "laughs an uneasy laugh, and there creeps into the air around him a dull sense of annoyance and fear." In the next page No. 1's "words fall as tranquilly and coldly as snow," and shortly afterwards his "reply strikes the ear like the thud of bullets." Every reader will, we feel sure, hope sincerely that he may never meet this remarkably-gifted person. But the object of *Love's Young Dream* is evidently not to supply us with model English or with model sense. It is, on the other hand, to provide strong sensations and a mysterious plot. And this object is satisfactorily carried out. The book possesses undoubtedly the power of interesting despite its occasional absurdities; and its interest is of the kind which, if we were reviewing in another style, we should, we suppose, call breathless. Miss Coralie Luttrell, with her remarkable horsemanship, her mysterious parentage and persecutions, and her final incarceration in an inflammable pavilion on a lonely island with a drunken murderer who considerably suggests that she had much better commit suicide and thereby save him the risk of being hanged, is quite an engaging character. It would be wanton unkindness to say how the book ends, so we shall not say it. But, if anybody wants a little gentle excitement, without the danger of being too much ashamed of himself for being excited, let him read *Love's Young Dream*.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Silver and Gold. By S. Dana Horton. New Edition. Revised and Enlarged. (Cincinnati: Robert Clarke and Co.) This volume makes a useful contribution to the literature of the controversy between bimetalism and monometallicism. And there is much truth in Mr. Horton's proposition that particular historical circumstances have mixed a good deal of irrelevant matter and prejudice with the grounds on which the adhesion to a gold standard rests in this country. We join, too, with him in the hope that M. Cernuschi's vigorous exertions have given a shake to some economic superstitions which cluster round the subject.

Nevertheless we believe that the policy of maintaining a gold standard rests on a solid foundation, which not even the energetic assaults of a Cernuschi can disturb. Mr. Horton quotes Locke's doctrine that the common consent of mankind has given a value to silver as coin. But just as the consent of civilised mankind to wear shoes does not determine their value, neither can the value of silver be fixed by the common consent to use it as money. As we pointed out at an early stage of the discussion raised by M. Cernuschi, no Mint regulations that silver shall bear a certain proportionate value in reference to gold would prevent its falling in market value as bullion, if more cheaply obtained. And whenever it fell below the Mint valuation, gold would disappear from the coinage, and only silver would be brought to the Mint, so that monometallism, not bimetalism, would be the practical result. M. Cernuschi and his supporters must take up new ground, and Mr. W. T. Thornton has recently made an ingenious attempt to provide them with it in his letters to Sir Louis Mallet on the Indian side of the silver question.

Essays on Political Economy. By Frederick Bastiat. English Translation Revised, with Notes. By David A. Wells. (Sampson Low and Co.) Most English economists are agreed that Bastiat's political economy was narrow, and contained two great fallacies—namely, that there is a perfect natural harmony between the economic interests of all classes, and that the services of land and other natural agents are gratuitous, and add nothing to the value of commodities. But he was altogether unrivalled as an expositor, and his genius for exposition was largely employed in the advocacy of economic truths of the highest importance. One of the essays in the present volume, "That which is seen, and that which is not seen," is a brilliant example of this exercise of his powers. Mr. Wells has done a service to readers both in America and England who prefer English to French, by the publication of this translation.

The English Manual of Banking. By Arthur Crump. Second Edition, Revised and Enlarged. (Longmans.) Mr. Crump's treatise will be found useful on practical subjects connected with banking and the foreign exchanges, but it is not a work which can be safely recommended to students of political economy. He observes that "most writers, especially theoretical writers, on banking are too much given to hair-splitting in their definition of terms, such as capital, money, value of money." The following is one of his own definitions:—"The value of money is in the strict sense defined by the Latin *pecus*, cattle, or *pecunia*, and the Greek *βοῦς*, meaning the same thing." The definition of a pound which Sir Robert Peel ridiculed in his famous speech on the Bank Charter Bill, that it was "a sense of value in reference to commodities," is lucid reason in comparison. Nor can we say much more for the intelligibility of Mr. Crump's definition of capital, as follows:—

"Sticklers for technical accuracy will do us the favour to understand that when speaking of capital, which in a variety of ways is a representative purchasing power, we mean that by which the two agencies, (first) human beings employing their skill and energy, (secondly) on the globe on which they exist, are able to continue the reproduction of the necessities and luxuries which are consumed."

The historical parts of Mr. Crump's Manual teem with inaccuracies. The word "Bank" is not, as he affirms, "derived from the Italian word *banco*, signifying a bench," but from the German *banck*, signifying a heap, or common stock or fund. This derivation, which has the sanction of Ducange and Muratori, is supported by a passage which Mr. Crump cites from Lord Bacon's essay on Usury, but by an astounding blunder ascribes to his namesake in the thirteenth century:—

"One can hardly," he says, "expect even so deep-thinking a philosopher as Roger Bacon to foresee the absolute necessity which banks would become,

flourishing as he did in the thirteenth century; but he remarks in one of his essays, 'Let it be no bank, or common stock, but every man be master of his own money.'"

The famous Lombard merchants, again, from whom Lombard Street takes its name, were not Jews, as Mr. Crump supposes; on the contrary, on their arrival they took the business of money-lending out of the hands of the Jews, who were soon afterwards expelled from the country. We recommend Mr. Crump to read the chapter on Lombard Street in Mr. Martin's *History of Lloyd's* before publishing another edition of his book, and, if possible, to get it thoroughly revised by one of the theoretical economists whom he appears to hold in small esteem.

A Trip to Cashmere and Ladak. By Cowley Lambert, F.R.G.S. (Henry S. King and Co.) The "vale of Cashmere" is now familiar ground to hundreds of our countrymen, but its mountain dependency of Ladak, with its Tibetan population, and their strange customs and ways, has as yet been little visited. Mr. Lambert has, therefore, not done amiss to publish these notes of his trip thither; they at all events fulfil his object, of giving to intending tourists, and especially to sportsmen, some useful hints as to the character of the country, the nature of the sport, and the preparations needful for the journey. Although he somewhat exaggerates in saying that "people speak of the voyage to India as one of the most terrible undertakings in the world," it is certainly not generally realised that Cashmere is little more than three weeks' easy travelling from London, while the sport is fair, the climate during several months excellent, and the scenery magnificent. Mr. Lambert's description of the borders of India and Cashmere is especially attractive, a single landscape often comprising every variety of scenery and vegetation, from Alpine to tropical. He considers that nothing but the character of the people—which he "sums up in three words, filthy, ignorant, and lying"—prevents a country with such resources from becoming "one of the richest in the world." This is rather summary; ages of misgovernment may have something to do with the matter; and the inhabitants may besides, after all, not consider such a destiny to be the *summum bonum*. Mr. Lambert describes all the pleasures and sights of the Happy Valley—the picnics, the moonlight boating, the shawl-making, and the goldsmith's work. The last is rapidly losing its national character, the artists now, alas! taking their designs from an illustrated catalogue of "Streeter's Machine-made Jewellery." We read of various amusing rencontres with bears, and the different ways of hunting them. With ibex he was less fortunate, and he only once saw the beautiful snow-leopard of the Himalayas. In Lé, the capital of Ladak, they organised for his amusement a game of Polo, but it was not played with much spirit, and seems to be going out of fashion. At the famous monastery of Himis he was entertained—and bored—by the dance of masks, a very ancient institution. These Buddhist monasteries, as is well known, are usually perched in inaccessible situations, but it is questionable whether, as Mr. Lambert says, they were thus built to serve as fortresses. He made an unsuccessful attempt to ascend the peak of Kuneró, some 20,000 feet high. His native guides carried with them a supply of onions, which he says they *sniffed* at as a preservative against the emanations from the aconite plant, which he describes as overpowering. Dr. Henderson, we remember, mentions an *Artemisia* with a very evil smell; but the natives often attribute to the smell of plants the symptoms produced by the rarefied air of great altitudes. The onion or garlic has been not *sniffed* but *eaten* for centuries on the high passes, to mitigate the sensations so caused. The book is illustrated with a few engravings from photographs. One of these gives a view of the striking position of Lé; another, which will have an interest for many in India, of

the grave of Dr. Stoliczka, the naturalist attached to Forsyth's mission to Kashgar, who died from the effects of the atmosphere on one of the highest passes.

Glân-Alarch, his Silence and Song. By Emily Pfeiffer. (Henry S. King and Co.) The same qualities which have made Mrs. Pfeiffer's poetry of interest and worth to many readers appear in the present volume more largely and evenly developed than in any of her preceding writings. The poem is a narrative in blank verse, the scene Wales, the time that of the massacre of the monks of Bangor by Ethelfrith, the Bernician. From the imagined narrator, Glân-Alarch, the aged bard of Eurien—Eurien, chief of Snowdon—the poem takes its name. The story is less concerned with external movement, with broil and tumult, than with spiritual motives and their relation to two human hearts. In the more material or external elements of epic poetry Mrs. Pfeiffer's poem is least rich; the writer has a pure perception of action and movement, and the stir and throng of life, but these are rather perceived and studied than properly belonging to her. With this characteristic the medium of expression, the verse, is in harmony: it is pure and possesses a certain inward grace and inward strength, but it is not rich verse, it never quivers and surges and rolls under the stress of the gale. In what is spiritual Mrs. Pfeiffer's poetry is at its strongest and best, and the tale of Glân-Alarch is one which gives a primary place to what is spiritual. Eurien grows up from boyhood in the halls of his mother side by side with the Irish maiden, rescued from death in infancy, little Mona. The chieftain of Snowdon is manhood and youth in its flower-like and flame-like splendour. Mona, a beautiful and original conception, is "a spirit and a woman too," whose whole being is framed for self-transcending joy and pain. At first as a child she owns—

"Those pleading eyes
Startled and strange, that lit the wan, peaked face
Beneath the pent-house brow, and dusky shade
Of wilful hair;"

and afterwards her beauty is of that kind which belongs to exquisite organisations, with whom the body is a veil of the soul. Her love of Eurien is almost as free from self-regarding feeling as her love of the mountains and the keen mountain air. Both Eurien and Mona are tested by a temptation to place self-interest before some interest which seems rival to self—Eurien is tempted to avenge a private wrong rather than devote himself to the cause of Wales against the Saxon; Mona is tempted to contend for a place in Eurien's heart, when, as it is falsely represented to her, he loves another. The interview upon the mountain-edge between Mona and the shallow-hearted, narrow-brained Bronwen—a widow who would entrap the young chieftain—rises to passages of true passion, and is written with real dramatic cunning. Mona disappears, but her words remain behind her and inspire Eurien to live for his country and his people. When, after her long seclusion, she reappears, it is to rescue the child of Eurien and Bronwen from the flames, but at last to be loved and made his own by Eurien when the Saxon spoilers have slain his wife. We close the volume, and what remains with us is chiefly the character of Mona, and the refined and vivid feeling for nature which appears throughout the poem. What passes away from us is the portions of the poem dealing with the stir and action of visible life. These are important, and the greatest poets, with their massive personalities, cannot dispense with the rude forces and brute matter of the world and of life—which they penetrate with permanent fire. But there is abundant place in literature for what is finely organised spirit in a delicate robe of flesh, and Mrs. Pfeiffer's poem makes a real addition to our possessions of this kind.

NOTES AND NEWS.

MRS. P. A. TAYLOR has recently printed for private circulation a volume entitled *Auld Lang Syne: Selections from the Papers of the Pen and Pencil Club*, a select body of kindred spirits finally dissolved in 1875, after a pleasant life of more than ten years. The volume contains contributions in prose and verse, but the number of the poets far exceeds that of the prose-writers. In the latter class the best-known names are Joseph Mazzini and Moncre Conway, while Mrs. Webster, Miss Cobbe, Prof. Seeley, William Allingham, Edwin Arnold, Austin Dobson, Edmund Gosse, Lewis Morris, and Arthur Munby, are found in the ranks of the poets. If the poems prove sometimes to be the slighter effusions of an idle hour rather than the products of a soul struggling for utterance, yet the pleasure of meeting with a graceful or vigorous poem from a name eminent in prose literature gives, in some instances, a peculiar charm to the volume.

THE Council of the Art Union are having prepared a medal with a head of Stothard, the artist, on the obverse; and on the reverse a group taken from his picture of the Canterbury pilgrims. They want a two-line motto for the group, from Chaucer's *Canterbury Tales*, and Mr. Furnivall has suggested the first of the following pair from the General Prologue:—

"Ye goon to Canterbury: God yow speede!
The blisful martir quite yow your meede."

Lines 769, 770.

Or

"and pilgrimes were they alle,
That toward Canterbury wolden ryde."

Lines 26, 27.

THE members of Trinity Hall, Cambridge, propose to raise a subscription among members of their college, for a copy of the Maclise portrait of the late Lord Lytton, "a most distinguished Member of Trinity Hall, of whom the College possesses no memorial." The present Lord Lytton has approved of the design, and named the picture by Maclise as being, in his opinion, the best portrait of his father. Why does not the college carry out Prof. J. E. B. Mayor's plan at St. John's, of securing all the editions of all the books of its members? Prof. Mayor has, with his well-known liberality, made donations to many college and other local libraries, all over the country, of books written by men belonging to the special college or town, which his extraordinary bibliographical knowledge has enabled him to trace out. It is a happy thought of his, and its carrying-out would be the best memorial that colleges could keep of their members. An "idle fellowship" might be suppressed for a few years to supply funds for the scheme.

MR. T. ALFRED SPALDING, LL.B., of the Middle Temple, has been added to the committee of the New Shakspeare Society.

MESSRS. ABEL HEYWOOD AND SON, of Manchester and London, have in preparation a new edition of *Nixon's Cheshire Prophecies*. It will contain:—(1) An Essay on Modern Prophecies; (2) Nixon's Prophecy, from Lady Cowper's Copy, with Life by Oldmixon (first printed 1714); (3) The Life of Nixon in a letter from a gentleman at Nantwich (first printed 1716); (4) The Life of Robert Nixon of the Bridge House; (5) The Original Prophecies of Robert Nixon in doggerel verse; (6) Prophecies of Nixon from Old Pamphlets; (7) Nixon's Prophecy from an Unprinted MS.; (8) An Appendix containing a Bibliography, the "Legend of Alderley Edge," &c. The new edition, it will be seen, contains some prophecies now first printed from a MS. placed at the disposal of the editor by its present possessor.

PROF. DELIUS has, in the new volume of the German Shakspeare Society's *Year Book*, given shortly his reasons for thinking that neither Shakspeare nor Fletcher had a hand in *The Two Noble Kinsmen*. He intends to write a full paper

on the subject in the next volume of the *Year Book*, and hopes to win over some English critics at least to his view, heterodox as it is now considered.

THE Director of the Ducal Archives at Zerbst (Anhalt), Prof. Kindscher, has just discovered the second part of Luther's Old Testament translation in the Reformer's own handwriting. This addition to the earliest Luther-literature dates as far back as 1523, and on 216 quarto pages gives a translation of nearly the whole Bible text from Joshua to Esther, while Part I. contains the Pentateuch. This translation was finished on December 4, 1523, and was printed in 1524, by Luft, in Wittenberg, in quarto, with illustrations. The newly-discovered MS., as to the genuineness of which there seems to be no doubt, is in various ways interesting and valuable as a testimony of Luther's knowledge of Hebrew, as well as for an appreciation of his incomparable ability and cleverness in the art of translation. Everywhere, it is true, the translation follows closely the Hebrew text, but in his tasteful re-wording, the pointedness of terms and phrases, and the true version of the original text, none of the later translators has equalled Luther. There are to be found in the MS. many lacunae, which in every instance prove, as Prof. Kindscher has by a careful examination ascertained, Luther's original want of acquaintance with the Hebrew words; frequently the blanks are filled up with the original words in Latin or Hebrew characters. Prof. Kindscher has also found, by a careful collation of the printed text of 1524 with the text of the MS., that in many instances even the proof-sheets underwent an alteration of words and phrases, probably by Luther himself. There is no division into verses, either in the MS. or in the print of 1524, and the numbers of chapters were in some cases altered by Luther himself as well as by the printer.

THE death is announced of M^{me}. Boissonas, author of *Une Famille pendant la Guerre* and *Un Vaincu*; of M. Edmond de Manne, best known by his monographs on the troupes of Voltaire, Talma, Nicolet, and the Comédie-Française; and of M. Taxile Delord, whose valuable *Histoire du Second Empire* was reviewed in these columns last week.

THERE can be no more valuable contribution to our knowledge of the present acute phase of the Eastern Question than Mr. Stanford's maps. One of these includes Turkey in Europe and her tributary States; together with such parts of Russia, Austria, Turkey in Asia, and Persia, as are more immediately concerned in the settlement of the Eastern Question; another is described as a popular map of the seat of war; and a third is Jankowsky's Russo-Turkish War-Map, showing the physical features of the countries bordering on the Danube and the Black Sea. With Mr. Stanford's help, no one need despair of being able to follow intelligently the main operations of the opposing armies.

THE *Jahrbücher für protestantische Theologie* (current number) contains a reply from the veteran Old Testament scholar, Dr. Studer, to the able attack of Dr. Budde in his recent work maintaining the unity of Job; also an interesting account, by Dr. Hase jun., of Baldassara Altieri, a little-known Italian humanist and Reformer.

WE generally look to the *Theologisch Tijdschrift* for a candid and dispassionate estimate of works on the Jewish history and religion, and the last two numbers have brought us just such a criticism of Dr. Goldziher's *Hebrew Mythology*. It may be questioned, however, whether full justice is done to the great suggestiveness of the work, or whether the reviewer, Dr. Matthes, is half as well acquainted with comparative mythology as Dr. Goldziher; otherwise we should hardly find the brilliant pages devoted to the story of Jephthah so coldly treated as they are in the *Tijdschrift*. It produces no favourable impression to see Chrysur or Chysor, whom Philo of Byblus iden-

tifies with Hephaistos, explained from the Greek as Chrysaor, "gold-sword," on the ground that the etymology is so obvious. (Elsewhere we find Pyrrha derived from *πυρός*, wheat.) No answer is made to the concurrence of evidence from Egypt and Phoenicia, and from Polynesia, in favour of the theory that Jephthah was originally a solar, or at any rate a cosmogonical, deity. Perhaps Dr. Matthes has been prejudiced against the new explanation by its unfortunate association with a much less plausible theory to account for the name Jacob. It is satisfactory, however, to find Dr. Matthes inclined to accept Goldziher's (or rather Kohler's) explanation of Levi as originally the storm-dragon. And, on the whole, the author of *Hebrew Mythology* may be proud to have won so strong a testimony to the value of his principles of interpretation (apart from their application) from so learned and sober a scholar as Dr. (we hope soon to add Prof.) Matthes.

GOLDZIHNER'S *Hebrew Mythology* is also reviewed in No. 3 of the *Zeitschrift für Völkerpsychologie* by no less a critic than Steinthal. Exception is taken to various parts of Goldziher's theory—e.g. to the large place given to the nomadic stage of mythic thought, but due recognition is given to the author's real merits.

ALMOST simultaneously with Goldziher's publications in Germany, Dr. Milton Woolley was printing a work with a similar object in America, called *The Science of the Bible; or, An Analysis of the Hebrew Mythology* (Chicago: 1877). It has reached us for review, but we can only say that it goes far toward qualifying the author for Bedlam.

BRUGSCH-BEX, the eminent Egyptologist, has laid historical as well as hieroglyphic scholars under great obligations by the almost simultaneous publication of two important works: one in German, describing the history of Israel under the Pharaohs; the other, a geographical dictionary, in French, containing more than 2,000 names of places in Egypt derived from the Egyptian monuments. The former work is complete; it will, we understand, ultimately appear in a French translation. The geographical dictionary contains many passages from the inscriptions never before translated, and also presents the whole available material for the explanation of the names from non-hieroglyphic as well as hieroglyphic sources. The publisher of both works is J. C. Hinrichs, of Leipzig.

THE Rev. Samuel Beal has been appointed Professor of Chinese in University College, London.

THE Society for the Promotion of Christian Knowledge has determined not to publish Mr. George Smith's *History of Babylonia*, edited by Mr. Sayce, until the autumn, when two other volumes belonging to the same series will also appear. One of these will be a *History of Asia Minor*, by Mr. W. S. W. Vaux.

THE forthcoming numbers of the *Journal* of the German Oriental Society will contain some important palaeographical papers by Dr. W. Deecke. In one of these he will endeavour to show that the Phoenician alphabet must be derived from the cuneiform syllabary of Assyria, and not from the Egyptian hieroglyphics, as has been usually assumed by scholars since De Rouge's Memoir on the subject. Another will deal with the "Origin of the Indian Alphabet," reviewing and extending the conclusions of Prof. Weber; while a third will be devoted to the "Origin of the Old Persian Cuneiform Alphabet," which Dr. Deecke believes to have been taken directly from the archaic Babylonian syllabary.

WE may call the attention of our readers to a notice which appears elsewhere that it is proposed to hold a Spelling-Reform Conference at the Rooms of the Society of Arts on Tuesday, the 20th inst. The chair will be taken at 3 p.m., and at 7.30 p.m. a public meeting will be held.

WITH reference to our review of *England and Islam* last week, Mr. Edward Maitland writes to explain that the words "in little more than a week" apply, not to the whole book as it now is, but to the portion—about one-third—which was originally sent to the press under the impression that the author had therein said all that he had to say. And, with regard to a remark in our notice of his edition of *Eginhard's Karl the Great*, in the ACADEMY of May 5, Mr. Glaister assures us that he has never to his knowledge read a single passage from Henry and D'Aubigné.

IN the *Revue Historique* for May the most important article is one by M. Perrot on the Corn Trade in Attica in the fourth century B.C. Without coming to any new conclusions, M. Perrot gives an able summary of the economic condition of Athens and its commercial legislation, with some account of the inhabitants of the Cimmerian Bosphorus and the results upon them of their trade with Athens. M. Hanotaux discusses the charge brought against the Venetians of being in league with the Mohammedans to divert the crusading expedition of 1202 away from its original destination. He examines the documentary evidence upon the subject, and comes to the conclusion that the treaties of Venice with the Moslem were purely commercial, while the commercial spirit of the Republic was so little understood by the other nations of Europe as to give rise to suspicions of treachery which have misled some modern writers. M. Chéruel publishes some interesting extracts from the *cartes* of Mazarin, written during the Fronde (September, October, 1648). The original documents, fifteen in number, are in the Bibliothèque Nationale. The extracts are interesting, as showing the littleness which mixed so strangely with the greatness of the character of Mazarin; they show a petty intriguer rather than a wise politician.

VOL. xxvii. of the *Histoire Littéraire de la France* is nearly ready for publication. It deals with the writers of the fourteenth century, and contains an important historical article by M. Renan on Guillaume de Nogaret.

MR. GLADSTONE'S article on "The Hellenic Factor in the Eastern Question" appears translated into Spanish in the *Revista Contemporánea* of April 30. The same question is touched upon at the close of an article on "The Semitic Element in History," by Pompeyo Gener, of Barcelona. Semitic influence is traced from Ancient Assyria to Christianity and Mohammedanism. The Papacy, Puritanism, and Mohammedanism are all viewed as expressions of Semitic absolutism, and are all now engaged in a death-struggle with Aryan liberty. Mohammedanism, as the purest expression of Semitism, will be the first to disappear; the others will follow, although the Semitic element has not been without value in the progress of humanity.

La Academia of May 6 has an article on "Christian Sculpture," by Señor Cabello y Aso, which reminds one of Ruskin. The ideal of Christian sculpture, which was checked at the Renaissance, is to reveal God's image in man. The number also contains a plea for a petition to Cortés to abolish bull-fights; or, if this cannot be obtained, to prohibit the erection of new "Plazas de Toros" in places where schools for primary instruction are not yet established.

THE forthcoming volume of Blanchard Jerrold's *Life of Napoleon III.* comprehends a complete history of the *Coup d'Etat*, and contains refutations of the more important points of Mr. Kinglake's famous Fourteenth Chapter, furnished by General Fleury and other personages who have been misrepresented. The volume also includes a facsimile of a drawing by the Emperor, and a portrait of the Empress Eugénie from a miniature in the possession of the Prince Imperial.

JOHAN LUDVIG RUNEBERG.

THE news of the death of Runeberg will not surprise those who know that for fourteen years past the life of the aged poet has hung upon a thread, and that a painful disease has long made living a weary thing to him. Just of late, however, tidings have reached us of an improvement in health, and it was therefore not without a shock that we learned of his sudden decease on the 6th instant, at his house at Helsingfors, the capital of Finland. The last four years have been singularly fatal to Scandinavian men of genius. Grundtvig, Böttcher, Hans Andersen, Winther, Paludan-Müller, Runeberg! It is a list that comprises all the greatest names of the older generation.

Johan Ludvig Runeberg was born at Jakobstad, in Finland, when that country was still under the dominion of Sweden, on February 5, 1804. His father was a ship's captain, who had not sufficient means to support his many children, and who died early. Johan was brought up at Uleåborg, in the extreme north of Finland, on the Gulf of Bothnia; he went to school at Wasa. At the age of eighteen he was sent up to Åbo, where, after five years of university training, he took his degree in 1827. He then spent some time in Saarijärvi, a parish in the interior, where he learned for the first time to know the forests and lakes of his native land, and the nature of its peasantry. He often referred to this visit as an epoch in his life, and the scenery of Saarijärvi recurs in many of his best poems. It was here that he wrote his magnificent idyll, *Elgskyttarne* (The Elk Hunters), and many others of his early works. It was here that he translated his volume of *Servian Folk-Songs*. In 1826, his first published verses appeared in an Åbo newspaper. The year 1830 formed a starting-point in his career. In 1827 Åbo had been destroyed by fire, and the University had been removed to Helsingfors. Here, in 1830, Runeberg received, in reward for a monograph comparing the *Medea* of Euripides with the *Medea* of Seneca, the post of tutor in Roman Literature. He immediately published a volume of *Dikter* (Poems), and in the same year the *Servian Folk-Songs*. In these early poems the influence of Franzén is strongly marked, but there is also high promise of original beauty. In 1831 he married, and wrote a poem, *Grafven i Perho*, which gained the second prize of the Swedish Academy. Next year he undertook the editorship of a morning paper, which he continued until 1837. In 1832 *Elgskyttarne* at last appeared, one of his noblest and most spirited writings; in 1833 was published another volume of *Dikter*. In 1834 he brought out his first dramatic work, the comedy of *Friaren från Landet* (The Country Lover), which was acted with success, but never included among his works. In 1836 appeared the idyll of first love, *Hanna*, a most charming study of Finnish life, more or less moulded on Goethe's *Hermann und Dorothea*. At this time and in future Runeberg acknowledged but two poetic masters, Goethe and Sophocles. His literary activity in these years was miraculous; besides the production of all these poems, the columns of the *Morgenblad* were filled with critical and polemical articles by the editor's hand. In 1837 his career underwent another development. He was offered the chair of classical literature at the college of Borgå, and accepted it. Raised above the need of writing prose for a livelihood, he forthwith concentrated his attention on the poetic art, and with magnificent results. In 1841 were published *Nadeschda*, a romance of Russian life, founded on a folk-story, and *Julqvällen* (Christmas Eve), another of his marvellously spirited and delicate idylls of Finnish country life. In 1843 appeared another volume of *Dikter*, the finest lyrics he had yet produced; and, in 1844, the Scandinavian epic of *Kung Ejalar*, a romantic poem in five parts. The climax of Runeberg's career, however, was reached in 1848, when he published the first series of *Fänrik Ståls sägner*, the songs and legends in

rhyme which have done more than anything else to make Runeberg the most popular poet of the age. The subject-matter for these wonderful lyrics, the very rhythm of which is like the sound of a trumpet, was taken from the war between Sweden and Russia which ended in the cession of Finland to the latter. In his early student-days Runeberg had often listened to the veterans of the war of 1809, and the heroism and the sorrows of his people found an inimitable expression at last after nearly forty years. It is in *Fänrik Ståls sägner* that we must look for the finest lyrics existing in the Swedish language. In 1842 he had confined himself to lecturing on Greek at Borgå, and in 1847 he was elected rector of the college, a post which he held till 1850. In 1851 he left his native land for the first time, to visit Sweden, where he was everywhere received with acclamation. In 1854 he collected his critical writings in prose in a volume entitled *Smärre berättelser*. From 1853 to 1857 he was engaged in bringing out a Swedish Psalter for Finland. His last writings were: a second series of *Fänrik Ståls sägner*, 1860; a domestic comedy *Kan ej* (Can't), 1862; and the Greek tragedy of *Kungarne på Salamis* (The Kings at Salamis), closely modelled upon Sophocles, and composed in the antique form. Soon after the publication of this last work the poet was attacked by the disease that threatened to be immediately fatal, and he never again recovered strength enough to write any work of consequence.

These fourteen years of forced silence have severely tried the reputation of Runeberg. It has borne the trial triumphantly. Instead of waning, his fame has steadily increased, and—in spite of the classic precision of his form, for he is a learned artist in verse—the circulation of his poems among the people has exceeded that of any Scandinavian writer of our time. In Sweden he is regarded as Victor Hugo is looked upon in France—as the supreme poet and creator, in whose footsteps follow a whole troop of ardent disciples. In the vigour of his narrative style he is surpassed only by the great Frenchman, whom he equals in his passionate love of liberty and unremitting and anxious affection for his country. It is well worth the trouble of learning Swedish merely to read the magnificent strophes of *Fänrik Ståls sägner*.
EDMUND W. GOSSE.

NOTES OF TRAVEL.

UNTIL within the past two or three years our knowledge of the geography of the interior of the great island of Madagascar (larger than France) was of the most hazy and indefinite character. M. Grandidier, who has been called the Livingstone of Madagascar, spent the years between 1865 and 1870 in exploring and mapping out large portions of the island, and is now engaged in preparing the results of his great work for publication in ten or twelve volumes. Already, however, his labours have been to a great extent superseded by the efforts of the members of the London Missionary Society—Mr. Cameron, Dr. Mullens, Mr. Sibree, and others—who, after determining the astronomical position of the capital Antananarivo, triangulated and surveyed a large area of the central plateau, and are constantly extending their operations outward on all sides. Up to last year, however, no European had set foot within the interior of the northern portion of the island, and accordingly the *Journal of a Tour of Exploration in the North of Madagascar*, by the Right Rev. Bishop Kestell-Cornish and the Rev. R. T. Batchelor (June to October, 1876), newly published by the Society for the Propagation of the Gospel in Foreign Parts, has a high interest. The tour was undertaken with a view to future Church of England mission work in the northern half of the island, and the rough journal does not pretend to be a description of the country, though it gives a fair idea of its character. Marching north from

Antanánarivo, the travellers left the hitherto known districts at the large Lake of Alaotra, and then appear to have ascended the great central plateau, which is covered with ranges of wooded hills and valleys filled with tall grass, and with groups and knots of splendid mountains everywhere presenting evidences of volcanic action. Several stockaded Hovah and Sakalava villages were passed in crossing the plateau, and then the steep western escarpment, called the Ambohimazala mountain, was descended to the plain of the north-west coast. The town and port of Amorontanga on this coast is described as an important place, quite as much so as Tamatave, but with the difference that here there are no Europeans—Arabs and Kutch men being the traders. There are also many Suaheli from Zanzibar, and natives of Mozambique, and there can be no doubt that it is a great centre of the slave-trade. From this point the travellers coasted all round the northern and eastern portion of the island to Tamatave.

M. LARGEAU writes to *L'Exploration* from Tuggurt, in the Algerian Sahara, where he arrived on April 3. M. Léon Say, who joined him there, has gone on in advance by Wargla towards the Tuareg country. M. Largeau thinks that the German traveller Dr. von Bary, who is trying to penetrate the Ahaggar plateau, has made a mistake in going first to the country of the Asgar, who are the mortal enemies of the Ahaggar Tuaregs; but everything is so variable in the Sahara that one cannot prejudge.

A GERMAN botanist, Dr. Rutenberg, is said to be on his way to Mozambique, thence to explore the flora of the Zambezi basin.

We are glad to learn that Her Majesty's Minister at Copenhagen, acting under instructions from the Government, has invested the sum of 100*l.* for the benefit of the widow and children of Niels R. Petersen, the Danish dog-driver, who lost his life in the service of the late Arctic Expedition.

MR. P. FORTIN has published, in pamphlet form, a long communication which he recently addressed to the *Montreal Gazette* on the subject of the proposal for the amelioration of the climate of Lower Canada by the blocking up of the Straits of Belle Isle at their narrowest part. Mr. Fortin arrives at the conclusion that the barring of the Straits by a breakwater would have no effect upon the climate, even if it were practicable, which on the ground of cost alone he considers highly improbable, for, judging by Cherbourg breakwater, he estimates that it could not be constructed for less than forty millions sterling.

THE *Novoe Vremya* of St. Petersburg mentioned some time ago that the "Zapetchorsky region," that part of the province of Archangel which lies beyond the river Petchora, will be visited this summer by "the English naturalist, E. H. Hervey, a well-known geologist and botanist." A more recent number of the same journal gives an account of the visits paid to that region in 1875 and 1876 by the English zoologists, "John Brown and Co." Our countrymen were, in reality, Messrs. Henry Seebohm and John Harvie Brown, members of the British Ornithologists' Union, the latter of whom will renew his exploration of the Petchora this year. English compound surnames are always a stumbling-block to Russian writers. The proceedings of the explorers, of which an account appeared in the *Ibis* last year, are reported accurately enough in the Russian paper. "Messrs. Brown and Co." appear to have made a favourable impression on the minds of the natives, who speak in high terms of their liberality, and also of their kindness in attending the sick. "As soon as they heard of anyone being ill they immediately offered him medical aid, without paying any consideration to time or weather." But their regular occupation was the collecting of skins and eggs. "Before shooting a

bird," report the natives, "the foreigners always looked at it through a telescope." The writer in the *Novoe Vremya* proceeds to say that explorations of Russian outlying regions are doubtless excellent. But it is not for nothing that they are made by foreigners. Year after year the northern coasts, and even Novaya Zemlya itself, are visited by strangers, many of whom are bent upon getting all the trade of those regions into their own hands. In 1873 the Austrian explorers visited the Petchora; in 1875 and 1876 came the English zoologists. Thither also, it is reported, will soon travel certain English traders, their presence "being the direct result of the expedition of John Brown and Co." And this summer will return "the English" naturalist, E. Hervey"—i.e. Mr. Harvie Brown. "Why do Russian men of science despise the exploration of the Zapetchorsky region? So many foreigners, men of science as well as of business, visit that district; but of Russians, there is not one! It is strange!"

In an interesting letter dated from Somerset, Queensland, on February 14, the Rev. W. G. Lawes, of the London Missionary Society, who formerly spent two years at Port Moresby, on the south coast of New Guinea, describes a voyage which he made in the early part of this year to visit the South Sea Island teachers located at Port Moresby, and to take four new ones from thence to Hood Bay, about fifty miles farther east. Near the latter station he has made the discovery of an important river mouth.

"I knew," he says, "from the natives at Port Moresby, of the existence of a large river falling into Hood Bay, on the west bank of which is the large village of Kalo, and was anxious now to visit both the river and village. When here last year in our little steamer, the *Ellangowan*, Mr. McFarlane and I discovered a new river falling into the lagoon, which we supposed to be the principal one in this part, but I found on my return to Port Moresby that it was only a short one, and that the large river was to the west of Kerepunu. As it was impossible to get to the river by water, I started with a few natives to walk to it along the beach. After a brisk walk of seven miles, we came to the object of our search, the largest river in this part of New Guinea. It was perfectly fresh at the mouth, and about 150 yards wide, running deep and with a pretty strong current. The entrance to it is clear and unobstructed, although a sand-bank lies on each side. It probably has its rise in the plain behind Mount Astrolabe, where the Laloke also rises. We named this new river the Kemp Welch, after the esteemed treasurer of the London Missionary Society."

Mr. Lawes has received circumstantial reports, corresponding almost exactly to those recently brought from the New Britain archipelago, of men with "not very flexible tails," said to live in the interior of New Guinea.

THE DIEZ PRIZE-FUND.

A SHORT while ago we acquainted our readers with the proposal to establish a prize-fund in commemoration of the late Friedrich Diez, the founder of Romance philology, at the same time that we reproduced the substance of a protest from Prof. Hugo Schuchardt, of Graz, against the too narrow form which the movement then threatened to take in the hands of a number of Berlin professors. The protest has to a great extent answered the purpose, but, meanwhile, Prof. Schuchardt has published a much longer and more eloquent article on the subject in the Berlin journal called *Die Gegenwart* for April 7. We could not do justice to it without translating it verbatim, but suffice it to say that he appeals to the Prussians not to spoil a proposal which ought to be international and a symbol of peace, and not the exponent of national exclusiveness and jealousy. At present matters stand thus: a committee to carry out the object in view exists in Berlin, another in Vienna, and an Italian one is shortly to be organised—we are not told what the French are going to do, but it is pretty certain

that they will take an important part in the matter. It is further hoped that England will not withhold its aid: the advocates of the scheme urge with justice that England is in a sense a Romance country, and that English, owing to the composite nature of its vocabulary, is the great and living link connecting the two worlds of Romance and Teutonic philology. Moreover, as Old-French was once the language of England, and as our great libraries contain such a quantity of materials for the study of it, England, they say, could not so far disown its past history as to refuse a helping hand; and of this they feel the more certain as she always welcomes everything cosmopolitan and of a nature to propagate peace and goodwill in the brotherhood of nations. They insist, also, on their right to invoke on behalf of this scheme the memory of all that England, in common with the rest of Western Europe, owes to the civilisation and culture of Ancient Rome. We hope their expectations are not doomed to disappointment, and that they will have no occasion to re-echo Virgil's words:—

"Et penitus toto divisos orbe Britannos."

We expect shortly to be able to give our readers the names of persons appointed to receive contributions in this country.

THE BRITISH MUSEUM.

(Second Notice.)

WE resume our analysis of the recently issued Annual Report of the British Museum with some account of the principal objects of interest added to the Department of Oriental Antiquities, by Dr. S. Birch. Among the 280 additions may be named:—

"A collection of 107 fragments of terra-cotta vases with cursive inscriptions in demotic Greek and Coptic; the Greeks are chiefly receipts of tax-gatherers at Elephantine for the poll-tax, workman's tax, and conservancy of the river. Among them is one dated in the 3rd year of Caligula, A.D. 39, an earlier date than any hitherto known; another of the 10th year of Nero, A.D. 63; and a third of the 3rd year of Severus, A.D. 195, the lowest date hitherto discovered."

Besides these—

"A collection of about 2,500 tablets of terra-cotta with cuneiform inscriptions in the Babylonian character from Baghdad, was purchased by the late Mr. George Smith for the Trustees. These tablets represent the transactions of a Babylonian banking and financial agency trading under the title of 'Egibi and Sons.' The tablets extend in unbroken annual succession from the 1st year of Nebuchadnezzar, B.C. 605, to the end of the reign of Darius Hystaspis, B.C. 489, and offer most important chronological data."

"Portion of an early Babylonian basalt statue bearing an inscription of Gudea, king of Zergal, B.C. 1800."

"Two bronze figures of deities holding cones bearing the names and inscriptions of Gudea, king of Zergal, B.C. 1800."

Among the purchases for the Department of Greek and Roman Antiquities, Mr. C. T. Newton notes:—

"An Athenian *lekkythos*, of unusual size, on which are painted Boreas and Zephyros carrying off the dead body of Memnon. From Ambelokapos, near Athens."

"Three Athenian *lekkythi* with polychrome designs: on one of them two ephebi are represented hunting a hare with a dog on a mountain-side, below which is a tomb. On the second *lekkythos* is a scene at a tomb, and on the third two female figures. These three *lekkythi* were found with the preceding at Ambelokapos, near Athens."

"A sard intaglio: a female figure seated and holding an *oinochoe*; behind her, two stalks of wheat; above, an eagle reaching a wreath towards her."

"A collection of pottery, chiefly with geometric and floral ornaments, painted in black or red on a drab ground. On seven of these vases are painted figures of birds; on one, figures of deer; and on another, a serpent eating fruit from a tree. Four are rude imitations of animal forms. On the necks of two are modelled human faces; on one is a female bust rising

in front of the neck of the vase, and holding in her hand a *hydra*, which forms the spout of the vase.

"Two fragments of the frieze of the Mausoleum, obtained from a Turkish house in Rhodes, whither they were probably transported from Budrum by one of the Knights of St. John in the fifteenth century."

For the Department of British and Mediaeval Antiquities and Ethnography 523 acquisitions have been made. Among these, in the class of British and Prehistoric Antiquities, are five British urns from Amotherby, near Malton, and a large collection of urns from barrows in Cleveland; nine stones with curious markings, supposed to be early British, found in Northumberland and Yorkshire; a palstave of bronze with two loops, an object of great rarity, found in Somersetshire; and some remarkable objects found in the grave of a British chief, at Grims-thorpe, near Pocklington, including an iron sword in bronze sheath, portions of the bronze coatings of a shield, a stud of red coral, &c. In the class of Anglo-Saxon Antiquities are a gold bracteate, one of silver, and an armlet of silver, found at Longbridge; a remarkable sword-handle of wood, studded with gold filagree and garnets; and a wooden comb inscribed, found at Romsey Abbey. In the glass collection are: four glass vases discovered in tombs in Cyprus, one a bowl inscribed with the name of the maker, Ennion, another a very fine bottle in the form of a human head, with an inscription; two bottles found in the foundations of the churches at South Kilworth and Luttermworth; a German tankard, dated 1618; a French glass, dated 1749; and a very rare goblet of the fourteenth century, with the name of the maker, Magister Aldrevandinus. To the Ethnographical class has been added a gold vase in the form of a tomb, taken from the Summer Palace near Peking, and containing the hair of the Chinese Empress Heaou-tih; as well as a hornlike ornament, worn by the Druse women. The Christy collection now includes among recent acquisitions:—

"Coat of brass mail, with lappets of horn, from Zamboanga, Mindanao, Philippine Islands, brought home by H.M.S. *Challenger*."

"Collection of stone implements, axes, knives, &c., found in New Zealand and Chatham Island; jade adze-blade from New Zealand."

"Pair of ear ornaments from Mangaia; and collection of ethnographical objects, dresses, ornaments, etc., from the Hervey Group, Danger Island, Manihiki, etc. *Meri* of pale jade from New Zealand, and wooden idol from the Society Islands."

"Necklace from the South Pacific."

"Three engraved canes from New Guinea; wooden pillow from New Guinea; collection of ethnographical objects from New Guinea; and wooden mask from New Ireland."

"Two very remarkable slabs of hard wood of ancient Mexican workmanship, one of them carved with figures, the other with hieroglyphics, obtained at Peten, Guatemala."

"Two chalchihuitls of green stone and three other objects from Mexico; two stone metatl-rubbers from San Domingo; and series of celts and pottery from St. Vincent."

"Fine spearhead of flint found near the River Belize, British Honduras; three celts from Turk's and Caicos Islands, West Indies; and a very remarkable metatl of wood in the form of a human figure."

"Cloth-beater of stone and stone celt, from British Honduras."

Among the additions to the Coins and Medals we notice, in the Greek series:—

"A gold coin of Catana, unpublished."

"A unique silver stater of the Zaelii, a people of Thrace."

"A selection from a find in Egypt—viz., 24 tetradrachms of Alexander III. and Philip III. of Macedon, and 17 of Alexander Aegus, of which three bear the rare type of Zeus seated."

"Two electrum coins of Samos, one of extreme antiquity."

"A selection of 16 electrum staters of Cyzicus and Lampsacus, made from a recent find."

"A bronze coin of Pompeiopolis, with good portrait of Pompey, the founder."

"Three gold staters of Cyrene, of fine style."

"Rare tetradrachms of the Parthian kings Mithradates II., Vonones, and Artabanus IV."

In the Roman series:—

"A large brass (sestertius) of Domitian, having on the reverse a figure of Minerva. The fabric of this coin, on which no traces of S C are visible, is rather that of a medallion than of an ordinary coin."

In the English series:—

"A selection of 139 coins of Edward the Confessor, from the so-called 'City Hoard.' The selection comprises a hitherto unknown mint (Richborough) of Edward."

"A gold medal of James VI. of Scotland, struck on the occasion of the king's marriage in 1590, of great rarity."

"A coin of Stephen, of uncertain mint, of a type not hitherto known to the National Collection."

And in the Oriental series:—

"Three gold coins imitated from Arabic deenars, found in India."

"A very rare Fátimée deenar of El-Muntadhar, 'the expected Imam,' struck at El-Moizzieh-el-Káhíreh (Cairo)."

"Three half-deenars of Mohammad-ibn-Sa'ad of Murcia, and his son Hilál, selected from the first specimens known of this issue."

"Two silver coins of Teemoor, King of Kábul, struck at Lahore A.H. 1171, 1175."

"A small gold coin of Mes'ood, Seljuk Sultan of Irak, with Senjar of the main dynasty."

"A very curious and rare dirhem of Mohammad of the Kakweyhee dynasty."

Professor Owen reports the total number of additions to the Departments of Natural History as 31,868, the greater part of which—namely, 24,685—have been registered in the Department of Zoology; these include the collections made by the naturalists accompanying the "Transit of Venus" expedition to Rodriguez and Kerguelen, which contain animals of nearly all classes, and the magnificent gifts of birds and Lepidoptera from various parts of India, by Captain Stackhouse Pinwill, and of Coleoptera from the Azores, by Mr. F. Godman. Among the Mammalia are noteworthy:—

"Human crania from Mallicollo, Ambrym and Vanicoro Islands."

"A series of skins and skeletons of the Irish Hare, to illustrate the seasonal changes, and osteological variations."

"A series of Mammals from Sarepta, among which skins and skeletons of *Saiga tartarica*."

"A specimen of the Caucasian Ibex."

"A series of skeletons of the Wild Goat and Sheep, Cat, Badger, Otter, Marten, Jackal, and Hare, from the Cilician Taurus."

"A series of specimens of a Southern Seal (*Arctocephalus cinereus*); skull of *Megaptera novae-zealandiae*; skeletons of male and female *Globicephalus macrorhynchus*, *Delphinus Forsteri*, *Mesoplodon Hectoris* and *Neobalaena marginata*. This unique series of Antarctic Cetaceans was obtained from the Colonial Museum of Wellington, by exchange."

Among the Reptiles and Amphibians:—

"A series of the bones of the extinct Gigantic Land Tortoise of Rodriguez."

"A collection of remains of the extinct Gigantic Land Tortoise of Mauritius."

"A unique series of two of the Galapagos species of Gigantic Land Tortoises, from Albemarle and Abingdon Islands."

"The type of *Testudo Schweiggeri*."

To the Department of Geology have been added:—

"Mammalia.—A collection of Mammalian remains comprising the genera *Sus*, *Elephas*, *Equus*, *Ibex*, *Bos*, *Cervus*, *Rhinoceros*, and various carnivora obtained from the Genista Cave, and other caverns and fissures in Windmill Hill, Gibraltar, by the late Captain Fox Brome, then Governor of the Military Prison, Gibraltar (1863-67)."

"A series of Mammalian and other remains obtained in the exploration of Brixham Cave, Torquay."

"Remains of *Pliosaurus*, *Plesiosaurus* and *Ichthyosaurus*, from the Kimmeridge Clay, Swindon."

"A fine skull of *Dicynodon leiciceps*, Owen, from the Triassic Deposits of South Africa, together with

a portion of another of the same species, figured in Prof. Owen's Catalogue of Fossil Reptilia in South Africa."

"A fine jaw of *Rhizodus Hibberti* and remains of *Megalichthys* and *Holoptychius*, from the Coal-shale and Devonian, of Gilmerton and Perthshire."

"A series of forty fish-remains from the Tertiary Coal-formation of the Highlands of Padang, Sumatra."

"Mammalia.—Remains of *Hyæna*, Wolf, Horse, and Deer, from the Oreston Caves, near Plymouth (part of the collection of the late Mr. Joseph Cottle, of Bristol)."

"Fine molars of *Elephas antiquus*, and *Elephas primigenius*; also remains of *Rhinoceros* and *Hyæna*, from the Pleistocene gravels of Lincolnshire."

"Molars of *Mastodon ohioensis*, *Megatherium americanum*, and *Equus*, from the Phosphate beds of South Carolina."

"Bones of a Cetacean (*Delphinus Cortesii*), from the Pliocene deposits of Orceana."

Two very valuable collections of plants have been acquired by the Trustees for the Department of Botany during the past year. These are the study set of Robert Brown's great Herbarium of Australian plants, and the second set of the plants collected in Tropical Africa by the late Dr. Welwitsch. The Moss Herbarium of James Dickson, which contains the types of the species described by him in his *Fasc. Pl. Crypt. Britann.*, has also been added; and two important collections of drawings of Fungi—one of great critical value, being the original drawings by Sowerby of his classical work on British Fungi; the other, some original coloured drawings by the late Mrs. Anna Russell, of Kenilworth. These latter are of especial value, as they represent with singular fidelity the form and colour of a group of plants which at the best are very imperfectly represented in Herbaria.

MAGAZINES AND REVIEWS.

IN *Macmillan* for May is a reprint of Dean Stanley's address to the students of St. Andrews, in his function of Lord Rector, "On the Hopes of Theology," very brilliant and charming in style, but somewhat indefinite and colourless, and too disposed to the spirit of compromise, which an English dean may perhaps find not inconvenient when he has to do with a Presbyterian audience. Mrs. Oliphant's "Young Musgrave" introduces us in this number to an unlovable uncle of the children Nello and Lilius; and Lord E. Fitzmaurice touches the outskirts of the inevitable Eastern Question in his "Hungary and Croatia." Mrs. Macquoid's "Little Hospital by the River" gives a pathetic and characteristic account of the Cheyne Home for Sick Children, at 47 Cheyne Walk, Chelsea, open only to children suffering from chronic or incurable diseases. The anecdote of the poor little boy who lies on his back, watches the river, and likes for his reading "books with plenty of moving in them, fighting and such like, and going to sea," is intensely true to life. He is paralysed to below the waist. Another longer article, well worthy of perusal, is Prof. Mahaffy's "Old Greek Athletics," which considerably depreciates the general impression of the winners at Olympia and the other games of which Pindar has given us our ideas, though his Odes commemorate but two Athenian and no Spartan victors. The writer thinks that what kept up these contests was the musical competition; the value of the assemblage as a feeder to the Delphic oracle; and the bearing of athletics on sculpture. In most of the contests, save *throwing*, our modern athletes were superior to the ancient. Certainly we have none who, like Phayllus, of Kroton—if the epigram commemorates a truth, which may be doubted, though it gave rise to a proverb—could achieve a single long jump of *fifty feet*; but it is consoling to learn that the result of Mr. Mahaffy's research goes to prove "that any prominent member of the P. R. would with naked fists have easily settled any armed champion of Olympian fame." In the *Cornhill* will be found instalments

of "Carità," which is getting exciting, and "Erema," who has found the present head of her family in the patient and suffering invalid cousin Lord Castlewood, who cannot be the "rogue in the play" though he may assist in finding a clew to him. Another commenced story in two parts, "Lizzie's Bargain," has not proceeded far enough to allow us to determine whether to begrudge the space it curtails from essays and general papers. "My Neighbour's Wife" is the title of one of Frederick Locker's bright, subtle samples of the "Vers de Société." In "Transcaucasia" we have a readable account of a fairly-contented, peaceable, and well-conditioned division of the Russian Empire, governed at present by the Grand-Duke Michael. But there is more literary interest in a paper headed "A Dutch Milton," which reviews the poetry of the Dutch poet Jost Van den Vondel, to whom Milton was to some extent indebted in his sketch of the fall of the rebel angels. Vondel was born in 1587, died in his ninety-second year, in February, 1679, and was the author of thirty-two dramas, two of which—the domestic tragedy of *Gysbrecht van Aemstel* and his Scriptural drama of *Lucifer*—have remained universal favourites. This latter he wrote in 1647, and printed in 1654, at which time Milton was still Secretary to the Council of State, and residing at Amsterdam, where it was presented and published. His own *Paradise Lost* was begun in 1658, and saw the light in 1667, thirteen years later than the Dutch drama, which, no doubt, suggested to our great epic poet a considerable episode. The writer of this literary sketch commences by pointing out that Milton early imbued his mind with Spanish, Italian, and Dutch poetry, and, like Goethe, had the supreme audacity to confer immortality on a thought by stealing it. Long ago a critic pointed out that "Better to reign in Hell than serve in Heaven" was anticipated in Vondel's tragedy of *Lucifer*—two Dutch lines being compressed into one English—but it is now shown that plot, speeches, and descriptions—e. g., that of the Apostate in Book VI. of the *Paradise Lost*, and the fall of the rebel angels in the same—have had the type and pattern of Dutch dramatic poetry of a high order to improve upon. Those who read this interesting paper will probably agree with us that a translation into English of this early drama of the "Dutch Milton" might find a favourable reception among English readers of poetry.

In *Temple Bar*, besides "Cherry Ripe," "The American Senator," and the short story of "The Four Bells of Chartres," we find papers of historic and biographic interest which have in them more or less of bone and muscle. Mr. Ewald's instalment of his "Ministers and Maxims" has *Wellington* for its subject, with "Do your duty" for his maxim and "guiding star" in both sections of his life, the civil and the military. The latter is familiar to every Englishman, and we know the splendid fruit of his path of duty when he took his seat in the Lords as Duke, having passed the lower steps of the peerage so quickly that he could but make his *début* in the highest. The writer seems satisfied with his reasons for supporting George IV. in reference to Queen Caroline, but doubts his conduct in the matter of Canning. None of the laconic letters of his Grace here quoted are as good as that the duke wrote under misapprehension, *in re* his breeches, to the Bishop of London. For "breeches" he should have read "beeches," and for "London" *Loudon*, the gardening authority, who wanted leave to see those at Strathfieldsaye. The writer of the article on Bolingbroke does no more than justice to that statesman's mastery of his mother-tongue, of which Pitt spoke so enthusiastically on the spur of the moment, and the late Lord Lytton so deliberately in St. Stephen's and his Essays. He admits, what is equally true, that he was hardly a statesman. Another able paper, by Mr. W. Besant, is on François Villon, the "laureate," as

the *S. R.* dubs him, of "Bohemia" in the slang acceptance; the poet, priest, and acknowledged genius, who in 1450, and for years afterwards, was a thief and vagabond, and companion of thieves. As "nemo repente fuit turpissimus," we are glad to find that theological and tutorial labours preceded his "theory and practice of conveyancing," which was probably stimulated by his tavern-life excesses. Scamp though he was, and doubt as we may his entire penitence, there is a strange vein of true poetry in "La Belle Heaulmière," and his ballad of "The Hanged." He was a clever fellow, too, to die in his bed!

In the *Gentleman's Magazine*, Percy Fitzgerald has a much-needed article on the "Garrick Club Pictures," telling the tale of so many of those shadows of former actors and actresses which surround us as we feast in the social dining-rooms of the Garrick. Nothing is so much needed as a fuller and more illustrative handbook of these pictures than that by (we rejoice to say) a living actor, the son of a favourite whose spell was equal to his own, but who had not time or leisure for biography. Will Mr. Fitzgerald think of this? In "The Grand Turk at Home" Mr. Sala is not so much that worthy's enemy as his friend inclined to tell him the truth, and one well qualified to do so, from his researches behind the scenes, and stories about "Abraham Parker" and the consequences of Polygamy. In Mr. Mallock's study of Seneca's *Oedipus*, we rejoice to see attention turned to that much neglected poet of the Roman Empire, who was, as the drama chosen demonstrates, equally ingenious in plot, and poetic, if occasionally long-winded, in choruses and soliloquies. Such revivals of classics out of date are to be encouraged. "The Representative Man of the Last Century" is Lord Chesterfield, for whom, as for Lord Bolingbroke in the *Temple Bar*, the *littérateur* would like to give nothing but "good words," though he is doomed to a hard task if he has to endorse the morality of either.

Belgravia starts with chapters I.-IV. of James Payn's new novel "By Proxy," and furnishes a second "Home and Haunt of Italian Poets" in pleasant *souvenirs* of Arqua, Avignon, Vauluse, and the many temporary homes of the travelled Petrarch. Mrs. Trollope's criticism on the self-reproaches of Petrarch touching his love for Laura is refined and just; while if we turn to Charles Reade's "Jilt" we are made to feel that a proficient in that trade may learn penitence at too terrible a price. Outhbert Bede retails legends of the Campbells and Macdonalds in Argyle and the Isles; and Mr. Escott discourses of Tom Hood, W. J. Prouse, and several other defunct contributors to *Fun* of more or less merit and genius, who whilom met, we learn, at 18 South Street, Brompton. We cannot say that it deserves a place beside "Elia's Suppers in the Temple." "A Trifle," in the shape of a posthumous "three stanza of exquisite lyric," by Mortimer Collins, might spur a reader of lymphatic temperament to send a guinea to the fund which is being raised to assist the widow of that bright and airy son of the lyre, who, whatever his foibles, was genuinely spontaneous.

Tinsley's Magazine for May is made up chiefly of fiction, though "Manias" represents the normal "essay," and "The Praise of Folly" is a pleasant sketch by Mr. S. Waddington of the history of Erasmus, and of his *Moriae Encomium* especially. As the writer shows, there is much in that treatise which, though written nearly four centuries ago, as completely suits the follies and failings of to-day, and he deserves our thanks for directing readers of lighter literature to amusing and instructive satire, to be enjoyed either in the original or at second-hand. "Fenella" is a pretty prose-idyll on an old theme; and we owe good words to Gordon Campbell's ballad on the old saw, "When the gorse is in blossom," and to Townshend Mayer's pretty rondeau, "My Life's Love." The first number of the

revived *St. James's Magazine* (Charing Cross Publishing Company) is undeniably well printed, and bids fair to give its readers one or two good novels. The essay on "Latter-Day Verse," too, is well written, and just, as far as it goes. "A Happy Land," by one of its poets, B. N. C., reminds us of Rossetti. Its "Olla Podrida" must not aim at being too sharp.

SELECTED BOOKS.

General Literature.

- BAKER, J. Turkey in Europe. Cassell. 21s.
DAUDET, A. Contes choisis. Paris: Charpentier. 4 fr.
DIDOT, A. F. Les graveurs en portraits en France. T. 1. Paris: Firmin Didot.
HUGO, Victor. L'art d'être grand-père. Paris: Calmann Lévy. 7 fr. 50 c.
RHONÉ, A. L'Égypte à petites journées: études et souvenirs. Paris: Leroux. 15 fr.

Theology.

- ISAIAH, Chapter LIII., according to the Jewish Interpreters. Ed. Ad. Neubauer and S. B. Driver. Oxford: Clarendon Press. 12s.
PUSEY, E. B. The Minor Prophets. Part VI. Oxford: Clarendon Press. 6s.
SUPERNATURAL RELIGION: an Enquiry into the Reality of Divine Revelation. Vol. III. Longmans. 14s.

History.

- ARNETH, A. v. Maria Theresia's letzte Regierungszeit 1763-1780. 2. Bd. Wien: Braumüller. 13 M.
CORRESPONDANCE de Napoléon I^{er}, extraite de la correspondance générale. T. 10 et dernier. Paris: Plon.
JANASCHKE, P. L. Origium Cisterciensium Tomus I. Quaritch. 20s.
PAJOL, le comte. Kléber: sa vie, sa correspondance. Paris: Firmin Didot.
PRESSENSÉ, E. de. La vie ecclésiastique, religieuse et morale des chrétiens aux II^e. et III^e. siècles. Paris: Sandoz. 7 fr. 50 c.

Physical Science.

- ERDMANN, B. Die Axiome der Geometrie. Eine philosoph. Untersuchung der Riemann-Helmholtz'schen Raumtheorie. Leipzig: Voss. 4 M. 80 Pf.
KUEHN, W. Untersuchungen aus dem physiologischen Institute der Universität Heidelberg. 1. Bd. 1. Hft. Heidelberg: Winter. 3 M. 60 Pf.

Philology.

- CAUER, P. Delectus inscriptionum graecarum propter dialectum memorabilium. Leipzig: Hirzel. 4 M.
LIVRE DES ROIS, traduit et commenté par Jules Mohl. T. 5. Paris: Reinwald.

CORRESPONDENCE.

THE CANON OF PTOLEMY AND THE BABYLONIAN TABLETS.

British Museum: May 12, 1877.

In my former letters on the new collection of Babylonian dated contract-tablets I pointed out the fact that the evidence to be deduced from their data tended in every way to support the statements of the Ptolemaic Canon. Since my last communication I have been very closely engaged in the examination, arrangement, and tabulation of the dates and witnesses found in these tablets, and as the results I have obtained from these researches are so many and striking, I now bring some of them before the notice of readers of the ACADEMY.

In comparing the Canon of Ptolemy and the dated tablets, there is one point to be kept in mind—namely, that Ptolemy always reckons his dates from first years: that is, the first regnal year counting from the first new year's day (i.e. 1st Nisan) after the death of the former monarch, the intervening portion of the time from the death of one monarch to the first new year's day of the succeeding one being called "the year of the commencement of royalty," or year of accession. This being the case, we shall have in most cases to add one year to the date given by Ptolemy to obtain the year of accession. The series of tablets to which my former letters referred were, as I stated, the commercial documents of a Babylonian firm trading under the name of Egibi and Sons, and one of the most important points in connexion with them was the fact of the regular succession of father to son in the series as head of the firm.

From the tablets, which now extend in almost unbroken succession from the 1st year of Nebuchadnezzar II. to the commencement of the reign

of Darius-Hystaspis, we gain the following summation of reigns:—

Nebuchadnezzar II.	43 years.
Evil Merodach	2 "
Neriglissar	4 "
Nabonidus	17 "
Cyrus	9 "
Cambyzes	8 "

83

This, as I pointed out in my former letter, agrees with the summation of the Canon of Ptolemy. The succession of the members of the Egibi family to the management of the firm enables us to prove very clearly the accuracy of these statements. We have first *Sula*, who appears at the head of the firm in the 7th Nebuchadnezzar II., and continues to act as such until the 23rd of that monarch's reign. His son, *Nabu-ahi-iddina*, joins his father in the 15th year of Nebuchadnezzar II., and continues to act as partner with his father up to the 23rd year of that reign; he then succeeds his father, and acts as independent head until the 8th year of Nabonidus, when he takes into partnership his son *Itti-Merodach-baladhu*, who is joint partner with his father until the death of the latter in the 12th year of Nabonidus. *Itte-Merodach-baladhu* is now sole head of the firm until the 1st year of Darius, when his son *Merodach-nazir-pal* in turn succeeds him.

If we now add up the periods of independent management of the firm we gain the following result, viz.:—

<i>Sula</i> .—From 7th of Nebuchadnezzar II. to the 23rd of same reign	16
<i>Nabu-ahi-iddina</i> .—From 23rd of Nebuchadnezzar II. to the 12th of Nabonidus—	
That is, 20 years Nebuchadnezzar	
2 " Evil Merodach	38
4 " Neriglissar	
12 " Nabonidus	
38 "	
<i>Itti-Merodach-baladhu</i> .—From the 12th of Nabonidus to the 1st of Darius—	
That is, 5 years Nabonidus	
9 " Cyrus	23
8 " Cambyzes	
1 " Darius	
23 "	

Making in all from the 7th year of Nebuchadnezzar II. to the 1st year of Darius-Hystaspis 77

Add to this the first six years of the reign of Nebuchadnezzar II., and we have a sum of 83 years from the 1st of Nebuchadnezzar II. to the 1st of Darius-Hystaspis.

Besides these lines of direct succession we have a few side relationships which enable us to check the accuracy of the main line. The chief of these are *Kudur* son of *Basa*, who is in office from the 3rd year of Nebuchadnezzar to the 20th year of the same reign, a period of 17 years. Another more important is *Iddina-Merodach*, son of *Basa*, whose period extends from the 33rd year of Nebuchadnezzar II. until the 3rd year of Cambyzes, a period of 45 years, made up as follows:—

"10 years Nebuchadnezzar + 2 Evil Merodach + 4 Neriglissar + 17 Nabonidus + 9 Cyrus + 3 Cambyzes = 45 years."

The Canon of Ptolemy, it will be remembered, calculates its data by the years or era of Nabonassar—that is, taking its starting-point at the first year of the reign of Nabonassar, which Ptolemy makes B.C. 747. In its astronomical record of eclipses two are recorded which come within the period over which the tablets extend. These are, the first, an eclipse of the moon, registered at Babylon in the month Phamenoth (VII.), 17th day, in the 7th year of Cambyzes. This is said to be in the 225th year of Nabonassar, or 225 years from B.C. 748, the accession of Nabonassar, making the

7th year of Cambyzes B.C. 523. The second eclipse is one recorded as taking place in month Epiphi (XI.), 28th day, in the 20th year of Darius, which is said to be the 246th year of Nabonassar: or 246 years from B.C. 748—that is, B.C. 502, the 20th year of Darius.

Between these two eclipses there is an interval of 246–225, or 21 years, a period in which both the Canon and the tablets agree. Having thus fixed the 7th year of Cambyzes and the 20th year of Darius as being the year 523 B.C. and 502 B.C. respectively, we may soon determine the dates of the accessions and first years of the kings, which are as follows:—

	Tablets.		Ptolemy.
	Accession.	1st Year.	1st Year.
Nebuchadnezzar II.	605 B.C.	604 B.C.	604 B.C.
Evil Merodach	562 "	561 "	561 "
Neriglissar	560 "	559 "	559 "
Nabonidus	556 "	555 "	555 "
Cyrus	539 "	538 "	538 "
Cambyzes	530 "	529 "	529 "
Darius	522 "	521 "	521 "

In my former letters I stated that I was of the opinion that the firm of Egibi was not of older date than the reign of Nabupalassar; but during my examination of the dated tablets in the British Museum I discovered one bearing the date, "Registered at Babylon in the month Tasritu, 20th day, in the 4th year of Essarhaddon the King," and one of the contracting parties to this is *Marga*, son of Egibi, which shows that the firm is much older than I at first supposed, the 4th year of Essarhaddon, the Asaridinus of Ptolemy, being B.C. 677.

The transactions of this firm extended into the reign of Artaxerxes, as is shown by a tablet in the possession of the Society of Biblical Archaeology which is dated in the 24th year of Artaxerxes, and has as witnesses members of the Egibi family. But the transactions of the firm are very scarce during the last years of Darius-Hystaspis.

At the time of writing my last letters on these tablets I stated that there were no tablets of the first year of Darius-Hystaspis; but since that communication I have been fortunately enabled to obtain for the Museum a tablet of the Egibi series bearing date in the last month of the 1st year of Darius. In my next letter I hope to treat of the contents of some of the most important tablets in this new addition to the national collection.

W. ST. C. BOSCAWEN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 19.—3 P.M. Royal Institution: "Modern French Poetry," by W. H. Pollock.

MONDAY, May 21.—3 P.M. Asiatic: Anniversary.

TUESDAY, May 22.—8 P.M. Anthropological Institute: Conference on the Present State of the Question of the Antiquity of Man—"Evidence afforded by the Caves of Great Britain," by Prof. Boyd Dawkins; "Evidence afforded by the Gravels and Brick Earth," by Prof. McKenny Hughes; "The Hyæna Bed in the Victoria Cave," by R. H. Tiddeman.

WEDNESDAY, May 23.—8 P.M. Society of Arts: "The Measurement and Settlement of Musical Pitch," by A. J. Ellis.

8 P.M. Geological.
8 P.M. Literature: "On the Syllabic Bases of Words, for an Improved Form of Dictionary," by the Rev. A. Castle Cleary.

THURSDAY, May 24.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.

3 P.M. Linnean: Anniversary—President's Annual Address, on "Recent Researches among some of the more simple Sarcodæ Organisms."

5 P.M. Zoological (Davis Lecture): "The Lion House and its Inhabitants," by P. L. Slater.

FRIDAY, May 25.—8 P.M. Quekett: "On the Staining of Vegetable Tissues," by W. H. Gilbert.

9 P.M. Royal Institution: "The Evolution of Nerves and Nerve-Systems," by G. J. Romanes.

SCIENCE.

The Fifty-Third Chapter of Isaiah according to the Jewish Interpreters. By Ad. Neubauer and S. R. Driver; with an Introduction by Dr. Pusey. (Oxford: Clarendon Press, 1877.)

It was at the invitation of the Regius Professor of Hebrew in the University of Oxford that Dr. Neubauer undertook the task, now successfully accomplished, of editing "a complete catena of Jewish commentaries on the remarkable chapter which has for ages formed one of the principal battle-fields between Christians and their Jewish opponents." The Hebrew and other texts which have been selected by the learned editor are contained in a separate volume of about six hundred pages. In a second volume there are careful and readable translations of the above by Mr. Driver and Dr. Neubauer, together with an Introduction of nearly fifty pages by Dr. Pusey himself, in which the arguments of the Jewish commentators are fairly and fearlessly discussed and combated. The collection comprises the ancient Greek versions of the passage, and some extracts from the older Hebrew literature; but these occupy a few pages only, and by far the greater portion of the work is taken up with the comments of mediæval and modern Jewish writers, from the time of Saadiah Gaon to the present century.

It is a radical defect in the Introduction, which we hope to see supplied in a second edition, that it does not discuss the ancient Rabbinic principles of exegesis, and estimate the values and mutual relation of פשט and דרש, of primary and secondary interpretations. After some pages in defence of the author of the *Pugio Fidei*, whose character as a controversialist has been called in question, it is concluded:—

"Besides this great and (as I believe on a study of near fifty years) accurate repertorium are the large collectanea of Schöttgen, as also, &c. But while these brought within the reach of all the older traditional interpretations, we seemed to me to have a less knowledge of the later Jewish mind from the eleventh century onwards."

But the reader must be cautioned against the supposing that controversial or other books of extracts, however accurate, are safe and sufficient guides to the comprehension of the Talmud, than which no work is more varied and miscellaneous, and none, therefore, more in danger of misrepresentation at the hands of too fervid friends or foes. The peculiar merit of the present compilation is that it brings together, *exceptis excipiendis*, the whole literature of a subject.

It was not without some misgivings that Dr. Pusey undertook the "personal responsibility" of having the collection translated; "yet in these days anything is but a drop in a raging sea." The publication, however, does not materially alter the state of the controversy, for it contains little that was not, at least partially, known before; and it brings out more clearly than anything else the want of agreement among the Jewish writers themselves. "The verses in this Parashah" (writes R. Moses Elsheikh) "are difficult to fix or arrange in a plain and literal manner, so that the various parts,

from the beginning to the end, may be combined and connected closely together." And other writers express themselves similarly, and admit that they have never seen an interpretation which entirely satisfies them.

The importance attached to the passage in controversy is expressed by the "Jew" of Isaac Lopez, who says, addressing the "Nazarene," that ". . . it is from the verses of this Parashah more than from all the rest of Scripture that you gain strength for your arguments against us;" and still more strongly by R. Shem Tobh ben Shaprut:—

"Since the Nazarenes make a great point of this prophecy for their religion, so much so, indeed, that, in my estimation, it seems to be founded upon it, it is my intention to be a little diffuse, and to add four objections of my own."

The great question of debate is the meaning of עָבְרִי, "Behold, my SERVANT shall deal prudently." According to Kimchi, &c., it denotes Israel, as in xli., 8. So, too, Abarbanel, arguing from the context:—

"This course is at once suggested by what is said above, 'For the Lord goeth before them' (lii., 12), which must necessarily allude to Israel, and by what follows afterwards, 'Shout, O barren one' (liv., 1), which alludes to Israel likewise: this being so, the intermediate portion cannot but be explained in the same way, and allude to Israel as well, exactly like that which immediately precedes and follows it."

On the other hand, it is argued from the sustained individuality of the representation that the reference is to some historical personage, as Hezekiah, Josiah, Jeremiah, or to the coming MESSIAH. But the Messianic application does not necessarily exclude the reference to Israel, for there is an evident parallelism between the development of the Messianic idea and the vicissitudes of the national life: "hence the promises uttered respecting the King Messiah belong also to Israel, just as those which have reference to Israel have reference to the Messiah likewise" (p. 229). There is no lack of Jewish commentators who contend stoutly for some sort of Messianic application, but they are at variance with Christians upon the question, In whom is the Messianic hope realised? which is discussed from a theological as well as from a critical stand-point. The controversy is not entirely, or even principally, linguistic, but, as is remarked in the Introduction (p. xlvii.), "the objections of Jewish controversialists to its being a prophecy of Jesus proceed, for the most part, upon renderings of the Hebrew identical with ours." Their objections "in only four, or at most five, words turn on the language" (p. xxxvii.).

On the same page and the following there is a footnote which contains some inaccurate statements:—

"I do not include יָהּ (lii. 15); for although the interpretations are different, it is never mentioned in Jewish controversy, nor does anything turn upon it. יָהּ is, in the Old Testament, uniformly used of 'besprinkling,' most frequently of blood, but also of oil, or water with the ashes of the heifer, in symbolic purification."

Then, after a list of Jewish interpretations, it is added: "I think all these renderings unidiomatic. In no language would a person say absolutely that he besprinkled nations, meaning that he shed their blood," &c. Dr. Pusey, having adopted a rendering which is

against Biblical analogy, infers from his assumption that other renderings are unidiomatic. יָהּ does not mean besprinkle (a person with a liquid), but sprinkle (a liquid upon a person). The root יָהּ of itself does not connote purification, but is equally applicable to a sprinkling which defiles. Cf. 2 Kings ix., 33, "and some of (Jezebel's) blood was sprinkled (יָהּ) on the wall;" Is. lxiii., 3, "and their blood shall be sprinkled upon my garments." It is a matter of opinion whether the meaning sprinkle suits the context of Is. lii., 15. I think that it does not; and I should conjecture that yazzeh stands for יָהּ (Is. lvi. 10)—like mazzeah for מָהַר (Ex. iv., 2), and perhaps labbath for לָהֶבֶת (Ex. iii., 2)—which gives a perfect parallelism ("so shall he agast, or entrance," &c.). Although the word is not much dwelt upon by the Jewish controversialists, there are some strong statements by R. Isaac Orobio which have escaped notice (Vol. I. pp. 126, 127. Cf. Vol. II. p. 483):—

"Pagninus dans son Dictionnaire Hébreu explique le mot *Jasé* par ceux-ci, il arrosera ou fera parler. Cette seconde explication est si fort opposée à celle des Docteurs chrétiens et détruit si bien leur opinion qu'il est surprenant qu'on ait permis à cet auteur de la rendre publique."

The remarks on Freytag in the same note are not quite accurate. Other details of the controversy are briefly and, on the whole, satisfactorily summarised in the Introduction, in which, however, a few things are stated more strongly than the evidence warrants. Thus, it is said: "There is no ground to assume that לָמָּו (liii., 8) is a plural," while it is only proved that there is some reason to think that it may be singular. In arguing against the primary application of the passage to the ideal Israel collectively, it is urged (p. xlv.) that—

"It would, indeed, have been a strange exception to the language of the prophets, and of Isaiah himself, who in this later part of his book, too, upbraids his people with their wickedness, their neglect of God, &c.—it would have been a strange contradiction had he, in the midst of this, described them as God's righteous servant, who should bear the sins of all the world besides."

But may we not compare the Messianic application of Hos. xi., 1: "and called my Son out of Egypt," which is followed immediately by, "As they called them, so they went from them: they sacrificed unto Baalim, and burned incense to graven images" (ver. 2)?

The work is well and accurately printed. The original text of the passage is throughout conveniently distinguished from the comments upon it by a thick rule; but the headings in the volume of texts are the least useful that could have been devised. Among the misprints are שְׂנֵאִשׁ, in the second extract from the T.B.; בְּמִוְחִי, *Introd.* p. lvi.; &c. On the words, "for they say that He ascended on the third day to heaven" (p. 378), it is remarked that "R. Meir's acquaintance with the Gospels . . . is not distinguished for accuracy." Nevertheless some modern critics maintain that the Ascension is represented by St. Luke as having taken place on the day of the Resurrection, and the most obvious answer is not in the Gospels but in the Acts of the Apostles.

But, to conclude, the work before us

marks an epoch in controversy. Scholars of different views—one of them an acknowledged leader in a great theological movement—are here seen combining harmoniously for a literary purpose, and jointly editing in all their completeness a collection of documents which in former times it would have been thought meritorious to suppress, mutilate, or destroy. Witness the innumerable erasures, by censors of the press, of real or supposed antichristianisms in Hebrew books. The Basel edition of the Talmud proclaims itself *ab omnibus quae contra religionem Christianam faciebant expurgatum*. In the year 1244 A.D., "Our sins," writes a Rabbinic commentator, "brought it to pass that twenty-four cartloads of books of Talmud, Halakhoth, and Agadoth were burned in France." But a healthier tone now prevails, and it is recognised that a controversialist's first duty is to understand his opponent. These volumes at once testify and contribute to the reviving interest in Hebrew in our universities, and encourage the hope that the literature of the Old Testament may at length come to be studied with the same thoroughness as that of the New.

C. TAYLOR.

SCIENCE NOTES.

BOTANY.

On the Nature of the Hymenialgonidia. By Dr. E. Stahl. (*Flora*, March 1, 1877.)—The constant occurrence of gonidia in the empty spaces of the perithecia of many pyrenocarpous lichens was first brought under notice by Nylander. It was shown by Fuisting, and more recently by Winter, that these Hymenialgonidia must be viewed as the offspring of the Thallusgonidia, from which they are distinguished chiefly by their smaller dimensions, and in many cases by a different mode of division; but these writers have left unnoticed the importance of the organisms in question in the economy of the lichens in which they occur. The globular Hymenialgonidia growing free between the asci in the Hymenium of *Dermatocarpon Schaereri* are cast out of the perithecia with the ripe spores. The spores germinate soon after being scattered; the germ-tubes emitted by the spores grow round the Hymenialgonidia, which in consequence of this process increase in volume and soon attain the dimensions of the Thallusgonidia. On a substratum favourable to the growth of the lichen the characteristic Thallus, supplied with perfectly developed perithecia and spores, may be reared in a comparatively short time. The same importance is attached to the baton-shaped Hymenialgonidia of *Polyblastia rugulosa* which agree in their characters with the free algae of the genus *Stichococcus*. In consequence of the contact and envelopment on the part of the Ascomycetous fungus the *Stichococcus* cells swell and become the globular Thallusgonidia. A nearly constant companion of *Dermatocarpon Schaereri* is a yet undescribed small pyrenocarpous lichen of the genus *Thelidium*, Massal. The gonidia of the latter are specifically identical with those of *Dermatocarpon Schaereri*. If the spores of *Thelidium* be brought together with the Hymenialgonidia of *Dermatocarpon Schaereri*, the Thallus of *Thelidium* with the characteristic spore-fructification may be obtained on a suitable substratum. The same alga (a species of the genus *Pleurococcus*) serves, then, as the nourisher of two different Ascomycetes, and, if the Schwendener lichen-theory were at all in need of new proofs, they might be found in these experiments. The reception of the gonidia out of the Thallus into the perithecia, and the employment of the same again in the new

Thallus, are to be regarded as a very high degree of mutual accommodation on the part of both components of the lichen. Those are the principal points in a subject of which we shall hear more shortly when the second part of Dr. Stahl's *Beiträge zur Entwicklungsgeschichte der Flechten* appears. The experiments were conducted in the laboratory of Prof. de Bary in Strassburg.

IN a recent number of Pringsheim's *Jahrbücher* (vol. x., part 4) will be found a long record of observations on the life-history of *Ulothrix zonata*, by Dr. Arnold Dodel. Considering the present stage of our knowledge of the processes of reproduction in the lower Thallophytes, results such as the following must be regarded as interesting in the highest degree. Dr. Dodel has found that *Ulothrix zonata* produces macrozoospores and microzoospores, the former provided with four cilia and the latter with two. The macrozoospores are seen to be asexual, since after coming to rest they germinate and produce a new plant, but have never been found to conjugate. The microzoospores, on the other hand, conjugate, form a zygospore, as in the case of the true *Conjugatae*, and this zygospore, after a period of rest, divides into a number of zoospores which soon come to rest, and like the macrozoospores grow into a new plant. If, however, the microzoospores fail to conjugate, they, strange to say, germinate directly into a new plant. We see, therefore, that both the macrozoospores and the microzoospores possess the power of at once reproducing the parent plant by germination; and in the cases in which the conjugation of the microzoospores is effected it consists of the simple union of two bodies exactly similar in every respect. Sexuality of the most rudimentary kind is here found. As we lately stated our belief (in the case of *Ascomycetous spermatin*, ACADEMY, March 17, 1877) that the power of germination possessed by a given body does not preclude its being at the same time a sexual organ, we are glad to find this confirmation of a theory which before rested upon what was considered by some a rather slender basis. The case of *Eurotium herbariorum*, in which Prof. de Bary observed that only one of several pollinodia (male organs) comes into contact with the female organ, but that, nevertheless, they all continue to grow, and form at last the enveloping sac, is an analogous case, which it would be well to compare with that stated above. The memoir is accompanied by accurate plates, illustrating the various phases of this remarkable life-history.

Ueber den Generationswechsel der Thallophyten. By Dr. N. Pringsheim. (Pringsheim's *Jahrbücher*, vol. xi., part 1.)—In the above paper Dr. Pringsheim expresses the following views, the value of which will be at once seen. The generations in the life of the Thallophytes begin as those of the Cormophytes with a free body, the spore; but whereas in the Thallophytes generally the generations represent independent plants, in the Cormophytes they remain in organic connexion, and therefore appear in their undivided sequence only as two independent chapters in a life-history. The fructifications of the Thallophytes do not possess the qualities of generations, and even in the cases in which their development is under sexual influence (as in the capsule-fructifications of the *Florideae*, and apparently in the perithecia and apothecia of the *Ascomycetes*) they occupy a position similar to that of the calyptra of mosses and the "tissue-cushion" (*Gewebepolster*) of the embryo of vascular cryptogams, and like those are only sexually-influenced organs of the female plant. From this Dr. Pringsheim believes it justifiable to look upon the Trichophore and the Ascogonium as organs analogous to Archegonia, and the capsule-spores and ascospores not as the asexually produced spores of a sexually produced generation, but as sexually produced spores arising in a sexually influenced organ of the mother-plant. As two grand divisions in the modes of alternation of generations Dr. Prings-

heim's views recognise the sexual and the vegetative, distinguished from each other by an easily separable series of phenomena.

THE work on *Medicinal Plants* in course of publication by Prof. Bentley and Dr. Trimen has reached its twentieth part, and, though the latest part has not any special excellence over its predecessors to call for particular mention here, yet it is not deficient in any of the high qualities which distinguish them, and we may as well take the present as any other occasion to call attention to the value of this publication. Each plant is fully described from a botanical as well as from a medicinal point of view, and is illustrated by a coloured plate. The names of the writers are a guarantee for the quality of the descriptions. The plates have all the appearance of being executed under careful superintendence.

We have received the first number of the *Journal of Forestry*, a periodical established with a view of supplying the want of a medium of instruction and discussion in this special science. The first number promises to meet this want, and we wish it success.

PHILOLOGY.

La Chanson de Roland, genauer Abdruck der Venetianer handschrift IV., besorgt von Eugen Kölbing. (Heilbronn: Henninger.) This unpretending volume is a fresh proof that philologists are realising that faithful transcripts of the extant manuscripts of a work are the only sound basis for the study of its text, whether literary or linguistic; a basis only imperfectly afforded by a critical edition, however valuable, which gives the MS. readings, and hardly at all by one in the (we hope) obsolete style, in which the editor never dreamt that some of his readers might possibly find out more about the language than he knew himself. It is an encouraging sign for Romanic philology that scholars like Dr. Kölbing should find it worth while to publish such copies, which, in comparison with the amount of uninteresting labour they involve, bring but little reputation, and therefore specially call for the thanks of those who benefit by them. The present version of the *Roland* epic, of which only a few extracts have previously been published, contains about 6,000 lines, in an Italianised dialect; it is here printed as the MS. gives it—contractions, mistakes, word-division, and all—and we fully credit the editor's assurance that every care has been taken to secure accuracy. The type is very clear, and the use of the book is much facilitated by the reference at the top of each page to the corresponding line of Müller's edition of the Oxford MS., as long as the two versions agree, which is for the first two-thirds of the work. All we miss is a short account of the MS. and its handwriting; when a book is devoted to the reproduction of a text from a single MS., it is a pity that the student should have to search elsewhere, perhaps in vain, for a description of those features, not reproducible by types, which help to fix its date and locality. Indeed, now that permanent photography is comparatively easy and inexpensive, we have almost a right to expect that a print of any text of linguistic importance should be accompanied by a facsimile of a page of the MS. But, even without these aids, Dr. Kölbing's Venice *Roland* is indispensable to those who wish to study either the poem itself, or the remarkable and little-known mixed dialect in which the version is written.

THE enlargement of each quarterly part of the *Romania* to 160 pages is fully justified by the interest and importance of the contents of that for January, and reminds one that, while in France a periodical devoted to the scientific study of French and the allied languages is in every way well supported, no journal occupying itself with English philology has been even attempted to be established in England. M. P. Meyer gives a description of a Burgundian MS. of the fourteenth

century in the British Museum, with numerous extracts, and a valuable summary of its orthographical peculiarities, which affords much information about this almost unknown Old French dialect. M. Milá y Fontanals contributes an interesting account, with specimens, of the different kinds of Galician popular poetry; and MM. Chenaux and Cornu publish a collection of Fribourg proverbs in the local dialect, comparing them with those current elsewhere. Of the numerous minor articles and reviews we may point out one by M. G. Paris on French *r* from Latin *d* and *t* in *mire* (*medicum*), *grammaire* (*grammaticam*), &c.; a notice, also by M. Paris, of Suchier's treatise on the *Vie de saint Auban*; and the usual critical notes on Romanic articles in other periodicals.

THE new edition of Friedrich Schlegel's miscellaneous critical writings (Bonn) will be welcome to every linguist, as it contains, besides some minor papers, his work *Ueber die Sprache und Weisheit der Indier*. The first edition of this extremely clever and attractive book, which appeared in 1808, laid the foundation of that splendid scientific fabric of the nineteenth century, Comparative Philology. Its great success, though aided by the celebrity of its author, was yet mainly due to the complete newness, in Germany at least, of its leading ideas and discoveries. Here the fact of the close kinship of Sanskrit with the rest of the Indo-European languages was for the first time clearly pointed out and proved, not only by mere correspondences of words, but by the unity of their structure. The eminent importance of grammatical structure in all questions of linguistic affinity was well brought out, and a hope expressed, which has since been fulfilled, that Comparative Grammar might, in course of time, give such a clue to the genealogy of languages as Comparative Anatomy had given to the classification of animals. It is true that some of Schlegel's etymologies and general statements—e.g. his definition of inflection—are erroneous, owing to his somewhat imperfect knowledge of Sanskrit and some of the other Indo-European languages; but this did not detract from the utility of his work, which was, as Prof. Max Müller observes, "separated from Adelung's *Mithridates* (its contemporary) by the same distance which separates the Copernican from the Ptolemaean system, and comparable, in the effects produced by it, to the wand of a magician." Schlegel's remarks on Sanskrit literature, too, as contained in the second and third sections of his work, did a great deal in the way of attracting general attention towards Indian studies; and it is a matter of regret that his specimens of translations from Sanskrit works, which offer the same historical interest as the rest of his book, should have been omitted in the present edition.

THE most comprehensive article in the third number of Bezzenberger's *Beiträge zur Kunde der indogermanischen Sprachen* is a very elaborate paper by F. Fröhde, "On the Rise of *st* and *ss* in Latin." The main object of its author is to show that the double *s* in such Latin words as *quassus*, *fessus*, has not arisen from *st*, as is assumed in nearly all recent linguistic works, but from *ts*; besides, he proposes a considerable number of new derivations of Latin words. A. Bielenstein treats of some interesting phonetic phenomena in the Lettish language exactly corresponding with the *Umlaut* in the Germanic and other I.-E. languages. Gustav Meyer contributes two papers, one treating of the Greek verbs in *-ώννυμι*, and the other of some cases of permutation of the ancient case-endings in modern Greek. Fick's paper on the suffix *-s* in Greek is rather revolutionary, being intended to prove that in Greek, and hence in the related languages also, no suffix *-as* (*-es*, *-os*, *-us*) ever existed, as has been generally assumed by other linguists. The vowel in all such stems as, e.g., γέρας, αἰδώς, ἄλγος, πανδέχης, really belongs, Fick contends, to verbal stems ending in *a*, *e*, *o*.

from which he considers the nouns in question to have been derived. Among the minor papers contributed by Fröhde and the editor we may mention an attempt of the latter to infer the I.-E. character of the Karian language from some Karian words the correspondents of which he believes he has traced in some languages of this family.

The second number of the *Zeitschrift für Oesterreichische Gymnasien* for this year contains an announcement of a new Austrian periodical, which is to be started by Profs. Conze and Hirschfeld under the title *Epigraphisch-archäologische Mittheilungen*. It is to contain descriptions of, and comments on, all the ancient inscriptions and monuments, Roman, &c., which are met with in Austria and the other States bordering on the Danube. The original papers in this number are of little extent and significance. Among the reviews we may mention a detailed notice of Fritzsche's new edition of Horace's Satires, and a shorter notice of the third edition of O. Müller's well-known *History of Greek Literature* (revised by Prof. Heitz). Both reviews are, upon the whole, favourable.

The most important paper in the present number of Kuhn's *Zeitschrift für vergleichende Sprachforschung* is one by R. Garbe on the accent of compound Sanskrit nouns in the Vedas. The accent varies according to the nature of the compound, copulative compounds being generally accented on the last syllable, whereas determinative compounds, as a rule, throw the accent on the first, and relative compounds on the last, part of the compound—the latter, however, accenting the last syllable, in case they are used as substantives or adverbs. By determinative compounds are meant those compound nouns the last part of which is determined by the preceding ones; and by relative compounds, those which express a quality; adverbial compounds and those in which a numeral stands first are likewise included in the latter class by Dr. Garbe. His observations are founded upon a very broad basis of facts. The other papers are: a somewhat lengthy *Entgegnung* by Prof. Joh. Schmidt, treating of certain transitions of sound in the Slavonic languages; a paper on the Accent of the Greek Verb, by Vackernagel, in which the chief analogies between Sanskrit and Greek in this department are pointed out; a discussion of the terms *dorsal*, *apical*, and *oral* in Phonology, by G. Michaelis; and a paragraph by Sophus Bugge, in which he vindicates his own priority as to the supposed descent of the Germanic past tense in *-da* from the past participle, he having contended, as much as ten years ago, that *tavida* in Gothic must be derived from *tavipada*.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(Thursday, April 19.)

G. BENTHAM, Esq., Vice-President, in the Chair. M. Casimir de Candolle read a paper on "The Geographical Distribution of the Meliaceae." He states that the number of genera of the Melia family decrease from the Asiatic region towards Africa and America on one side, and towards Eastern Polynesia on the other; that between the Meliaceae of America and Africa there exists an analogy, while Polynesian species belong to Indian type. New Caledonia contains within itself a remarkable number of distinct species, the type of which, however, is Indian. Australia has six genera, whereof three are of Indian type. The far Eastern islands of Polynesia are destitute of species of the family.—Dr. Francis Day's paper, which followed (viz., "Distribution of Siluroideae"), curiously enough in some points tended to support the above conclusions drawn from plants. Dr. Day showed that of twenty-six genera of the Skate-fish (Siluroideae) represented in the Indian Empire, ten are found in the Malay Archipelago, two more reach Cochin China and China, while *Clarias* only is common to India and Africa, as likewise the Malay region. He infers that the said fresh-water fishes of India are

more closely related to a Malayan than to an African fish-fauna.—Mr. R. I. Lynch read a note "On the Disarticulation of Branches." In *Castilleja elastica*, the Caoutchouc of Central America, he has observed that the lateral branches are detached from the ascending stem of the plant in a regular manner from below upwards, in the same way as leaves; and this happens always at the point of insertion. Also in certain Euphorbiaceous genera which have leaf-like branches, these fall off as does a leaf, and they bear in their axils a bud from which alone the permanent branches are produced.—A paper on the *Euplectella* of the Philippines, and another on a supposed new Rhizopod, by Captain Climmo, R.N., were read by the Secretary, in the absence of the author.

MUSICAL ASSOCIATION.—(Monday, May 7.)

R. H. M. BOSANQUET, Esq., in the Chair. Mr. S. S. Stratton read a paper on the gymnastic training of the hand for keyed instruments, illustrated by a series of coloured drawings made from dissections. The work of Ward Jackson on the subject was referred to as fundamental. The hand is powerless in the infant, and entirely dependent on its education for its development; instinct does not appear to reach it. If the fingers are always used in combination, and not early educated to act independently, great difficulty arises in subsequently training them to do so. Part of the aim of finger gymnastics is to loosen the various ligaments which tie the various parts of the hand together. The great point to aim at is the strengthening of the muscles which raise the fingers. Those which press them down are generally strong enough; and the whole secret of successful finger-gymnastics may be said to lie in directing them to raising the fingers, instead of to pressing them down as heretofore. The old contrivances, by which the weaker fingers were raised artificially, were thoroughly bad in principle; and it was by a contrivance of this kind that Schumann injured his hand. Mr. Stephens said that in practical teaching he avoided anything of the nature of gymnastics, and thought them detrimental to the intelligence of the player. Mr. Salaman, Dr. Pope, and Mr. Ellis took part in the discussion which ensued.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 8.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. On an exhibition by Mr. R. Biddulph Martin of objects from a large refuse-heap in the neighbourhood of Smyrna, Mr. Hyde Clarke, Col. Lane Fox, and the President offered remarks.—Mr. A. L. Lewis communicated a description of the remains of a stone circle at Coldisham, Kent, illustrating his remarks by a well-prepared plan.—Dr. John Rae read a paper on the skulls of the Esquimaux, attributing the fact that two distinct types of skull exist among these people to an admixture of blood. An interesting discussion followed, in which Dr. Beddoe, Col. Lane Fox, and others took part.—Dr. Beddoe communicated a paper on the aborigines of Queensland, whom he described, on the authority of Mr. Christison, who had had many years' knowledge of them, and employed them largely in sheep-farming, to be, in many respects, not so black as they have been painted.

MATHEMATICAL SOCIETY.—(Thursday, May 10.)

LORD RAYLEIGH, F.R.S., President, in the Chair. The following communications were made to the Society:—"Note on the Correlation of Two Planes," by Dr. Hirst; "The Irreducible Case," Herr Weichold (Zittau, in Saxony); "On the Free Motion of a Solid through an Infinite Mass of Perfect Liquid," by Prof. H. Lamb (Adelaide University); "Generalisation of Cases of Five-Bar Motion considered at the April Meeting"; "The Kinematic Paradox," and "A Method of Solving by Linkwork $f(x)=0$, an algebraical Equation of the n th Degree," by H. Hart (Mr. A. B. Kempe and Prof. Cayley spoke on the subject of Mr. Hart's communications). *Impromptu* communications were made by Mr. J. W. L. Glaisher, and Profs. Cayley and Clifford.

NEW SHAKSPEARE SOCIETY.—(Friday, May 11.)

F. J. FURNIVALL, Esq., Director, in the Chair. The papers read were:—1. "On the Songs of Shakspeare," by the Rev. J. W. Ebsworth. 2. "On the Triple Endings in the Fletcher part of *Henry VIII.*," by Mr. Furnivall. Against Mr. Swinburne's assertion that there were no triple endings in the Fletcher additions to Shakspeare's play, Mr. Furnivall showed, not only

that there were such endings, but that they were present in almost the same proportion as in the *Knight of Malta* (assigned to Fletcher alone by Mr. Swinburne), probably of the same date as *Henry VIII.*, 1613; and as in *The Little French Lawyer*, which Mr. Swinburne had declared to be, "in style and execution throughout, perfect Fletcher." Mr. Furnivall also showed that the Fletcher part of *Henry VIII.* contained his characteristic heavy eleventh, or final extra syllable, so that Mr. Swinburne's argument against Mr. Spedding's assignment of part of *Henry VIII.* to Fletcher was groundless.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(Second Notice.)

MR. ARMITAGE'S picture—*Serf Emancipation, an Anglo-Saxon Noble on his Death-bed giving Freedom to his Slaves*—is one of those large, important, and seriously treated historical works which cannot be passed over in such a roll-call as ours; although its scanty command both of the most robust qualities and also of the amenities of art puts it out of our power to speak of it with any fervour of praise. The scene is reasonably conceived, well considered, and evenly executed; and those who like to read a picture, rather than to recur to it as a pleasure of sight, can peruse this with considerable satisfaction. In his half-figure of Mrs. Archibald Milman Mr. Poynter contributes one of the principal portraits of the year: it is powerfully drawn and realised, but is somewhat lightless—a defect, yet one which must be condoned to a painter who uses his gifts so conscientiously as Mr. Poynter always does. Not less excellent in its very different way is another portrait hard by—that of Edward Atkinson, Esq., by Mr. J. Macbeth, an elderly studious-looking gentleman with joined hands, the picture perfectly sober and ordinary in all its chromatic materials, but vivid notwithstanding. *The Queen of the Swords*, by Mr. Orchardson, shows this old-world country-dance—the ladies passing under an avenue of the drawn swords of their cavaliers. The foremost black-eyed lady, though not exactly a beauty, bears herself with the consciousness of being a charming woman; the figures are grouped so as to come one before the other with very skilful effect, and their attitudes are felicitously varied in detail. The touch and tone are light, cheerful, and spirited. This counts among Mr. Orchardson's decided successes. In *The Dragon's Cavern* Mr. Poole gives us certainly one of the most imaginative pictures in the exhibition. The ill-omened terror of the subject impresses one somehow, without any very startling or luring effect of atmosphere or hue; the sky is a pale ordinary grey-blue sky, of which but little is seen, and the prevailing combination of colour is blue with yellow. A man steals forward on hands and knees to look in for the devastating dragon within his cave; but of the dragon himself nothing is visible—he has merely signed his mark in a clean-gnawed skull. In front, to our right, a riven tree-trunk, on which, mayhap, the dragon had exercised the colossal strength of his talons, reaches onward towards a great stone; and another tree, a thunder-blasted and tattered oak, with weird length and protrusive grip of root and sucker, dominates the entrance of the cavern. The proof of the painter's faculty is that the longer one looks at the picture the more one feels as if the cowering explorer might at any moment hear the gride of the dragon's scale-armour against his cave-walls, or see the terrific lamp of his eye burning in the trackless gloom. Sir John Gilbert could not fail to make something picturesque and stirring out of his torch-light group, *Cardinal Wolsey at Leicester Abbey*; it is not, however, one of his very best works—something more searching, more sternly grooved with past experience and present crisis, being demanded in the faces of the principal actors

in such a scene than this painter can purvey. Two of the subordinate elements of the picture—the moving night-sky with the moon amid flitting clouds, and the extremely well-painted heads of horses, almost worthy of Vandyck for noble comeliness, seen towards the left—should not be passed over unpraised. Another highly picturesque work is the *Sword and Dagger Fight* of Mr. Pettie: in fact, the artist “goes in” (as in some previous instances) for a rather exaggerated or theatrical picturesqueness, striking the keynote of extremes by dressing his two duellists the one all in white satin, and the other in black satin, each of them with a black cloak over the left arm. The combatants, French courtiers of the time of Henri III., have made up their minds each to have the other’s life-blood, and the wild beast, ferocious and wary, is uppermost in both. With their well-skilled fence and double weapons, they have begun a sort of grim death-dance, lunging, parrying, advancing, retreating, skipping this way and swerving that, in the secluded pathway of the wood. The black man’s truculent eye, instant to seize every slightest chance, and to forestall every risk, gleams under his brow like a flawed diamond or a peep-hole into hell: this is nearly all that one sees of his face. Mr. Calderon may be congratulated upon the excellence of his principal picture, which illustrates the famous ballad-lyric of Tennyson, “*Home they brought her warrior dead.*” The story is told with simplicity and intensity, the disposal of the personages is highly apposite and effective, the painting most skilful; there is, indeed, a little too much smoothness of work, and slab sheen of surface, and this excess of dexterity is almost the only fault we can charge against Mr. Calderon on the present occasion. The costume belongs to the close of the fifteenth century; the death-chamber is a lordly one. On the brodered white-satin counterpane, his head unseen, lies at full-length and in complete armour the slain warrior. The widowed mother kneels in front on the ground, and clasps with plunging impetus her little boy, whose hand presses her shoulder; she devours him with kisses, as her sullen and tearless agony yields to the frenzied burst of love, and her overcharged heart and eyes unload. His golden hair meets hers, dark almost to blackness; the wedding-ring shows out upon her embracing hand. The “nurse of ninety years,” displaying the largest and whitest of head-kerchiefs, stands leaning forward in the centre; four ladies in waiting look on condolingly, and a girl of some eleven years, who stands tiptoe to watch. We rather question the judiciousness of introducing this last figure. She has a somewhat modern aspect, and her tender years almost suggest the notion (not that we suppose Mr. Calderon to have really intended this in any way) that she may be a daughter of the bereaved lady—a notion which should, we think, be strictly excluded to favour a presumption that the boy on whom the mother is lavishing her heartwringing caresses is the only child of the union, her one tie to life—“Sweet my child, I live for thee.” *The Fisherman’s Wooing* is a capital essay by Mr. C. Napier Hemy in the style of Mr. Hook, by no means inferior, we conceive, to any of the examples—not of his very best, good though they are—which that gentleman sends this year; the green, white-ridged sea is especially fine, fresh, and strong. The fisherman and his lass make love as they lay the nets along the beach to dry, walking steadily forward for the work while the tender words slip from their tongues. *Study*, by Mr. Leighton, shows us a little girl in a room of Oriental decoration, conning a manuscript preserved in a stand-case of inlaid work. The pretty child looks decidedly English; but all her environments are so markedly Asiatic as to provoke some doubt as to what the painter means us to understand by the combination—perhaps a British girl in her Indian home. It is, at any rate, a charming face—let us say of

flesh-and-blood, though wax-and-blood almost comes to the pen—in a dainty setting. Near this we remark a very able portrait by Mr. Oulless, a seated full-length of *Thomas Dixon, Esq., of Littleton, Chester*, a country-gentleman with the settled considerate air of an M.P. past or future: it pairs worthily with another likeness further on by the same painter, *The Right Hon. Russell Gurney, Recorder of London*, a countenance of profound cogitation impressively rendered. The red robes are treated with a painterlike propriety very superior to what we find in some other portraits of judicial authorities on the walls. *The Sound of Many Waters* ranks, we think, as the finest landscape yet exhibited by Mr. Millais: it may, indeed, divide with the bronze statue by Mr. Leighton (hereafter to be mentioned) the honour of being the prime distinction of the Royal Academy of 1877. A large abundance of striking material is treated with masterly energy and ease: all comes so well together as to produce an effect almost of simplicity, though in fact the subject is extremely complex, and cannot but have taxed all the resources even of such a painter as Mr. Millais. A Scotch torrent-stream is flowing in wild profusion over the ledges of its rocky bed, broken and hindered, whirling round one obstacle and swamping another: down it pours here and there, on it runs there and everywhere—its surface sheeny white, with brown transparencies, its downpour shaded with yellow. The great stretch, and advance and recession, of the water, are rendered with admirable mastery; and not less the flaked, ridged, contorted, and tormented ledges of the rocks. A heron is winging in the grey veiled sky; a bird pauses upon a stone to drink—here and away again. Nothing alive is to be discerned save these two creatures: the scene is one of solitude—hardly of lonesomeness, so vivid, multi-form, and purposeful, are the movements of inanimate nature. Autumnal trees of diversified kind and hue fill in the background, with a certain solidity, amid which you are still conscious of the thinning leafage of the individual trunks, and its shifting tremulousness, set a-quiver in the uncertain breeze. Seldom has a landscape been painted more thoroughly natural in its sense of actualities, or to the spectator more realistic of the total impression—the ordinary paramount impression, not heightened by any exceptional intensities of effect—of a scene full of the force and the beauty of motion. “*Who shall rouse him up?*” is the name of a massive lion-picture by Mr. Nettleship, and higher praise could hardly be awarded to the work than in saying that it exactly corresponds to the suggestion of its title. The vast and awful beast, his head poised upon his paws, lies on a rocky height divided by miles of hollow from a range of hills. The shaggy honours of his mane are not a whit grimmer than the potential lash of his tail; you have only to “rouse him up,” and a rapid conclusion will overtake your comparative estimate of the two. *Towing on the Nile*, by Mr. Bridgman, shows seven men, of black and other races, pulling together at the barge. The heat and sun-glow are blazing; the sand-hills of the further bank of the great river stand forth sharp but not too cuttingly defined: clear, too, is the blue sky in the early afternoon, the crescent of the moon already revealed within it. This is a noticeable picture, executed with much and equal industry throughout. *The Heir of the Manor*, by Mr. P. R. Morris, takes us into the luxuriant freshness of an English park, sweet sunshine mottled with its no less sweet complement of shadow. Does and fawns trip forward, with elegant half-confidences of shyness, and flit off again; while the Heir, a two-years’ babe, stands in some bewilderment at their rapid and shifting motions, fain to say *Bo* to a fawn, were adequate opportunity only allowed. The lady-mother advances behind him, rather too filially painted. The Academy contains few things more pleasurable to the eye and feelings than this. *On the Coast of Yorkshire*, a view in Saltwick

Bay, is one of the most admirable pictures produced by Mr. Alfred Hunt: the flat, slaty seashore, with its congregated boulders, and dark Cyclopean cliffs, and figures of women wading. Rocky and wrecked, the scene has the grandeur of terrible-ness, underlying that of noble form, and strong but extremely refined execution. Another landscape, almost as pleasant as the last is stately, hangs hard-by: the *View from Don Saltero’s, Cheyne Walk, 1770*, by Mr. Cecil Lawson; light and liquid, and amusingly rural to the eyes which in 1877 contemplate the Chelsea river-side. The picture named “*Yes*” brings us again to Mr. Millais. A black-haired young man, tall and straight, habited in a brown Ulster, holds in his right hand his travelling-cap, and also the left hand of a young lady. Her right is on his right, and on her right again rests his left hand: an action excellently expressive of earnest affection and cordial confidence, but liable to come lumpish and heavy in a picture—which, however, Mr. Millais has skilfully and thoroughly avoided. The young man has with him his portmanteau packed for a distant voyage, and his stick and umbrella tied together. The lady is dressed in black silk, which we may perhaps understand as half-mourning for the not wholly recent death of a parent: she is her own to dispose of now, and the “*Yes*” which she is uttering at this very moment, with her clear, firm, trustful face, and eyes that seem to see a long way onward, is disposing of her once and for all. Thus much is legibly written on the picture, in the unflinching characters of composition and expression. Of course some further points may remain open to conjecture; but we conceive Mr. Millais’s intention to be that the young man is going out to make his way in the world—as, for instance, in India or the colonies—and that the lady’s “*Yes*” binds her, not to an immediate wedding, and the sharing of his cabin and his limp purse, but to a severer test of affection, the awaiting of that as yet unassignable day when he will return, with a name of which she shall be proud, and a social standing which even he himself shall regard as not unworthy of her. Along with its manly tenderness—far different from hackneyed sentiment—of expression, this work is a marked example of the consummate painter’s present modes of execution: it is in a high degree simple, rapid, and solid as well. To cover the three-quarters form of a man all over in a brown Ulster is no doubt one of the very cheapest methods of pictorial tailoring that could be adopted. Mr. Millais adopts it, probably to curtail labour as well as for other sufficient reasons: when a second-rate painter tries the same thing, inspired by this exemplar, he will find—or others will find out in his stead—a different result; the coat will be cut according to a far other allowance of cloth.

The Street and Mosque of the Ghoreeyah, Cairo (unfinished), is a work to be looked at with longing and regretful eyes—the last production to which we shall see, in the Academy catalogue, the name of “the late J. F. Lewis, R.A.” Few names in British art of whatever date deserve to be held in greater honour; nor has any of our painters occupied a more distinct niche in the Temple of Fame—none of the muzzins of art calls a clearer and more separable note from off the minaret. The love of brightness, of finish, of intricacy, of orderliness—the love of refinement perpetually controlling the turn for experimentalising with difficulties—were among Lewis’s most salient gifts. The present picture is excellent enough to set a last seal to his reputation, were that wanted or possible: it is designated “unfinished” in the catalogue, but the want of completion affects only some points here and there, the general aspect of the work being full, and even strong, in effect. This is indeed one of his finest and most striking performances. Down the centre of the canvas runs the long perspective of street; the matting which had formed a roof to the bazaar hangs in tatters and skeleton rib-lines.

giving free play to the brilliant, but not exactly fierce, sunlight which pours down from the blue sky. In front towards the left is the exterior of the mosque, with numerous figures mounting the steps, or variously occupied.

A Reader, by Mr. Albert Moore, is the last work hung in Gallery No. 5, and ranks high among the delicate and graceful female figures of which the painter's hand is profuse. The dress is of pale vermilion, with white over it; black and white beads form a necklace; the head-dress is a kerchief of bright primrose-tint; the curtain behind lightly and brilliantly patterned. The lady holds her book, swaying her body with charming undulation. It hardly looks like a book to be read; but like one of those Japanese paper-bound volumes stored with design of incomparable art and endless invention, such as Western "progress" has put down upon its inexorable and unevadable proscription-roll. Mr. Moore is probably one of the painters who know that this extinction of Japanese art in its native authenticity is high treason of the most heinous kind against the very essence of art, a crime decreed by the stern Fate who presides over civilisation, perpetrated with active malignity by Europe, and with passive by Japan itself. The Nation of the Rising Sun will wake up from its trance one day in astonishment; and find that a frantic zeal for hats and trousers, heads of hair, perspective, mauve, and faces not out of drawing, has bereft itself and the world of one of the most splendid forms of art, never to be resuscitated, never to be replaced.

See also in these galleries, Nos. 3, 4, and 5—Arthur Hill (154), Hodgson (156), Long (163), Sant (164), Sealy (165), Emma Squire (177), Hook (182, 337, 380), Collier (195, 262), Ward (197, 408), Leighton (209), Goodall (216), Robert Leslie (219), Fulleylove (222), Louise Jopling (227), Logsdail (229), Florence Bonneau (231), C. Green (234), C. J. Watson (236), M. Brooks (253), Aumonier (265), Watts (267), W. Fisher (270), Pettie (272), Cope (280), Benson (289), Wigram (294), Forbes Robertson (295), Stacey (298), Clementina Tompkins (299), Armstrong (301), Charlton (304), Caffieri (305), Symonds (306), Dickinson (308, 358), Marks (313), Gibbs (325), Joseph Knight (329—bought for the Chantrey Fund), Georgina Koberwein (330), Hoff (332), Barclay (350), Pope (355), May (359), Cotman (375), Cockerell (394), Costa (397), Oules (402), Enfield (411), Smythe (420), Cyrus Johnson (421), Naish (438), Slater (442), Andrew MacCallum (447), Boughton (452), E. M. Osborn (462), Heywood Hardy (464), Sophie Anderson (465), Clayton (468).

W. M. ROSSETTI.

THE SALON OF 1877.

(Second Notice.)

Room 7.—The central picture of this room is in many respects the central picture of the Exhibition. Laurens, *celui qui fait les morts*, he who last year gave us a remarkable series of designs for the *Imitatio Christi*—designs which showed reminiscences of the teaching of his master, Bida, but which also showed that the pupil was stronger than his teacher—has this year, in his *Etat-major Autrichien devant le Corps de Marceau* (1227), written a page of history. The warlike heroism of the Republic, in the perfection of its youth and strength and beauty, are personified in the fallen body of Marceau, who lies extended on his death-bed. His companions-in-arms are at his side, and the valiant men of a hostile race do homage at his feet. M. Laurens has felt the heroic pathos of the moment so deeply, and rendered it with such perfect control, that, just as the strong men who look on Marceau are shaken with emotion, so we who behold their grief and their compassion tremble with their distress, and fear to speak in its living presence lest we ourselves should echo aloud their silent sorrow. The whole scene rings with the note

sounded by Shelley in "Oh! weep for Adonais, he is dead." We hear the choking sobs of Kray, who sits to the right, his bowed head buried in his hands; we share the softening awe which creeps with a touch of convention upon the brave Austrian Archduke who stands reverently at the foot of the bed; and we shrink from the sight of the face of the elder general—one among the followers of the prince—who presses his fingers to his cheek in a movement profoundly suggestive and poetic; we cannot watch this cruel twitching of the lips and working of the eyebrows—we cannot face this grief which seems to attack with bitter, hopeless questioning the terrible forces at whose mercy lie all the garnered treasures of life. Whether or no M. Laurens shall receive the "*prix du Salon*"—a point which is much discussed—can matter little. In this picture he has proved himself a painter; he has proved himself an artist; he has proved himself a man. His place as a master can by no means be any longer questioned. The skill with which this fine conception has been carried out is all but complete. Only in one passage of colour it seems, perhaps, to have failed. M. Laurens, for the red cloak which is spread beneath the corpse tells a little dissonantly from out of the restrained harmonies in which the rest of the picture is wrought; and the solid group of Austrians is somewhat heavily handled. It is difficult to turn away, and pass to the work of other men to whom other things are given while under the attraction of so stirring an impression. We leave one at whose command the eternal real has unveiled itself, and we go to those who dwell, like most of us, in those realities which all may behold.

"Il faut être vieux pour bien concevoir les arts, et jeune pour les bien faire." Meissonier's portrait of Alexandre Dumas is finely conceived. If it misses something of the obvious handsomeness of M. Dumas' features, it accents all the signs of noble structure and indications of vigorous life and power. The hands are as noticeable as the head, but M. Meissonier's execution is no longer what it was, and in the accessories especially the touch becomes heavy and woolly. The liveliness and freshness of Michel Lévy's *Nourrice* (1,358) seems even more effective in contrast: the nurse's black gown and white linen, and bright touch of yellow ribbon pleasantly diffused by the paler sash in the baby's robes, tell with the utmost brilliance in outdoor light against leaves and flowers in the sun. From the youth and radiance of *La Nourrice* we turn to a picture by Laugée (1,225) of an aged solitary woman bearing in the darkness a votive candle, the light of which illumines a face instinct with the tender dignity of long-buried sorrow—a picture, too, which should be seen by itself; here it is scarcely possible to appreciate the truth with which the painter has rendered the effect of isolated quivering flame. Uncongenial neighbourhood tells also much to the disadvantage of a quiet, refined and delicate portrait of a lady, by Emile Lévy (1,356), whose *Meta Sudans* (1,538)—an important composition representing Roman wrestlers performing their ablutions after leaving the circus—shows a sense of beauty, a fineness of perception, and a delicacy of workmanship, alike rare and charming.

Room 8.—M. Mélingue, like M. Laurens, has gone for his subject to the days of the great Revolution. In his large painting of *Le Matin du 10 Thermidor an II.* (1,475), we have the last moments of Robespierre, who lies dying on a table, near which sits St.-Just, in the centre of an excited crowd. There are obvious defects of foreshortening in the extended figure, but the gravest criticism which can be made on this carefully studied and relatively important work is this—M. Mélingue has not made the scene his own. Looking at Laurens' dead Marceau we know that the thing is done, that never more can it be touched by any other hand; but the death of Robespierre is left free to be re-attempted by whosoever may so choose. Another historical work of considerable

pretension is by M. Maignan, who gives us (1,402) the attempt to kill Boniface VIII. at Anagni, an attempt which was checked by the imposing attitude of the Pope himself. The band of conspirators pause on the right; the scared monks fly to the left; Sciarra-Colonna is arrested on the steps which run high up the centre, and from whose summit the Pope looks threateningly down. Quite as well-schooled and able a painting as last year's *Barbarossa doing Homage*, this picture loses much of its effect from being rather empty in parts. This last is a reproach which cannot be brought against Olivier-Merson's *Scenes from the Life of St. Louis* (1,483, 1,484). Each of these two canvases brims over with matter for consideration, and shows a great deal of art in arrangement, a fine quality of discrimination in the types of the heads, but the general effect is marred by an unfortunate *parti pris* in the treatment of colour, the neutral tones being substantially reserved for the front, and relieved against crude clear hues of coloured background.

Room 9.—Before passing into the little room which has this year been set aside for the exhibition of water-colours, hitherto condemned to outer banishment in the ill-lit galleries which overhang the garden, there are two pictures in the ninth room which merit attention. Müller's scholarly and well-studied rendering of Molière's Thomas Diafoirus, drawn up in front of a green tapestry background, perched on the edge of his chair, his heels twisted into the upper bar, his clumsy hands swinging with his hat between his knees, is amusingly comic; and Loir, in *Un Coin de Neuilly, au Crépuscule*, has effectively painted a bit of faithful and delicate observation. The number of works of this class, and the talent put into them, seems yearly on the increase. The staple of works exposed are not indeed pictures in the previously accepted sense of the term: they are what have been hitherto called studies—direct transcripts from nature, as like as good workmanship can make them. (Room 9 bis.) The water-colour sketches of Harpignies (2,838, 2,839) are as marvellous in respect of workmanship and faithful reproduction of the seen as his more elaborate oil-paintings, but the elaboration of the more important work is carried out in the same sense as that in which the slighter "*études*" are conceived. Of this class, too, are the works of Nittis (3,210, 3,211)—the one an effect of flying dust and falling leaves on the Boulevard Haussmann, the other of drifting rain on the Place Saint-Augustin. They reproduce the natural image undisturbed by any artistic or intellectual intention, unmodified by any human sentiment. The endeavour to find a line, to give the refined pleasure of noble design, or to represent not only the thing seen, but the mood in which it was seen, and so record not only an aspect of nature, but that aspect in its relation to the seer, is wholly absent in the work of the younger men. Every movement at its birth appears hopeless and unpromising; and when we recollect that Ingres, the now revered master, was driven from France by the hostile attitude of the press and the mockery of his profession, it seems folly to predict the result of either great things or small from the present tendency. As far as mere manipulation of tools is concerned we have feats of surpassing dexterity. Detaille (2,598, 2,599) and, in a different way, Vibert (3,522), Leloir (3,029, 3,028), and Madeleine Lemaire, are all master workmen; but Cicéri, in his *Souvenirs de Fontainebleau et de Bretagne* (2,492, 2,493), recalls the charm of a different attitude.

Room 10.—Neuville's *Gare de Styring* (1,591) is at all hours surrounded by an excited crowd. The combat of the *Gare de Styring* was an episode of the battle of Forbach which is here depicted with something more than that admirable accuracy of observation which has now become almost general. M. Neuville shows a power of drawing violent movement with perfect simplicity and directness which is very rare. This rendering of the frightful hand-to-hand struggle of the

Prussians who seize on, and the handful of *chasseurs* who defend, the plant and railway station of Styring, could not be surpassed in spirit and effect; it is actual fighting, and as such offers such immense attraction to the public as almost prevents one of the most interesting portraits in the rooms—a full-length, by Pinchart (1,710), of a fair-skinned, light-haired woman in gray and rose, reinforced with black—from receiving the attention it deserves on account of the extraordinary subtlety with which the type is rendered, and with which the accessories are made, very gracefully, to bring its peculiarities into full relief. After Pinchart's acute and delicate rendering of Mlle. * * *, *L'Education des jeunes Satyrs*, by Priou (Room 11, No. 1,743), will seem almost brutally vigorous. In painting, in action, in general treatment, it is equally strong and forcible. The three little Satyrs surround their teacher, who snaps his fingers madly in the air, encouraging the frantic efforts of a little red-headed imp between his knees, who strikes out with his hoofs as he blows with delightful excitement on the pipe which he holds to his lips. Very strong, too, and painted with astonishing power is a work of a very different order, the *Jésus-Christ au Tombeau*, of Perrault (1,679), not far from which is a dignified landscape by Pelouse, *Les Prairies de Lesdomini* (1,670), delicately true to the effect of morning light, and with the very freshness of early dew upon the fields.

Room 12.—The most remarkable piece of purely imitative painting in the rooms is, probably, *Le Déjeuner*, by Rousseau (1,852). M. Rousseau's subject is even less well arranged than usual, but he has painted his ham and pickles, his silver cup, and all the other accessories of his breakfast, with a reality which is almost deceptive. The splendidly-lustrous satin and gorgeous brocades of Willems in his "*Aux Armes de Flandre*" (Room 15, No. 2,164) do indeed rival the napkins and tablecloths of M. Rousseau. The white robes of the noble lady who languidly looks on while the merchant unrolls and displays stuffs glittering with gold would bear comparison with the glories of Dutch art. All that study, and learning, and care can do has been done in the putting together this shop and those who figure in it; everything is here, short of animation—parts are to be wondered at; the whole is flat and tame. It is now many years since M. Willems has contributed to the French Salon, and this picture, heralded by tales of the fabulous sums spent upon the silks which figured in it, was eagerly looked for. It does not, however, reveal to us any advance on or renewal of the talent shown in former work. Another popular name is borne by two pictures in this room. Veyrassat sends *Carrières à pavés*, *Fontainebleau*, and *Passe-cheval pour les Chevaux de Halage* (2,107, 2,108). In both are horses painted as no one else could paint them, telling character and disposition in the turn of a neck or gleaming of an eye. The quarry scene, quiet as it is, is really a fine Veyrassat.

Crossing the central *salon* we gain Room 16, which is dominated by Bonnat's fine portrait of Thiers. It is incontestably superior to any attempt hitherto made to represent him. As a painting and as a study of character it is equally excellent. The curves and creases about the joints of the fingers, the lie of the hands, the very placing of the nails, is full of expression; the piercing eyes which nothing escapes, the self-confidence, the courage of the mouth, are triumphs of a master's art. Here is all the *voyou*, but here is all M. Thiers too. On the right are the signs of another master's hand, unsurpassed if not unrivalled in excellence of craft: Alma Tadema sends *Une Audience chez Agrippa* (21), which has been exhibited in London and already twice described in the pages of this journal. It has had a great success with artists here, who dwell above all on the subtle colour seen in the sunlit audience-chamber, and on the exquisite execution of the blue tessellated pavement and the tiger skin lying on the

landing of the stairs. Two portraits by Baudry, another great name, defray the interest of the next room (Room 17, nos. 126, 127). Bastien Lepage has indeed—portrait of Lady L. (117)—a lamentably unfortunate subject for the painter. This unreal woman, in unreal stage clothes, has made the most real of painters unreal. Baudry, especially in his full-length of General C— de M—, is legitimately astonishing. The general and the horse, a hot chesnut, against which he leans, front us. The foreshortening of the horse, and the modelling of the group, in a broad flood of outdoor light, is a feat of striking dexterity. The landscape background, and ground itself, are so utterly conventional that, recalling the opera decorations in which it was justly observed "*les fonds n'existaient pas*," one supposes that this treatment is due to some theory of the painter. The colour is as usual unpleasant, but M. Baudry has been lucky in that of his horse, whose chesnut coat spreads, and is united very happily with, the crude scarlet in the general's uniform by the rich reddish tones of his flowing mane. Bertrand's *Echo* (Room 18, No. 199) seems very tame and *fade* after the startling vigour of Baudry, but the figure of the nymph herself is full of merit, the little head is individual, and the colour of the hair charming. Boulanger's terribly ludicrous St. Sebastian gibbering at the Emperor Maximian Hercules hangs opposite (275). It is said to have been painted to prove to the administration his fitness for religious monumental work, such as that now in progress at the Pantheon. But, like Cabanel's group of *Lucretia and Sextus Tarquinius*, which, in spite of its bits of talented work, is this year universally condemned, not only by the profession to which he belongs, but by all men of taste, the St. Sebastian of Boulanger only shows that a man cannot give up the best years of his life to money-getting and currying favour with the public, and hold in reserve the dignity and force necessary to heroic effort. E. F. S. PATTISON.

PIETER DE HOOGH.

PIETER DE HOOGH, that charming painter of sunlight in Dutch interiors, has hitherto only been known to us by his works. Even the most inventive art-historians have been constrained to admit that they had nothing to tell us of his life, though some have boldly asserted that he was born in 1643 and others in 1628. Three documents have, however, recently been found by M. Havard in the archives of Delft, and published in the *Gazette des Beaux-Arts*, which, although they do not reveal anything of importance, throw at least a small ray of light into the surrounding darkness. The first of these is an entry in the *Meestersboek* of the guild of Saint Lucas at Delft, stating that "*Pieter de Hoogh, painter, is inscribed as Master on the 20th of September, 1655, and that being a stranger he has paid 3 florins for the right. The 1st of January, 1656, again 3 florins. Remains still 6 florins. Remains still 2. 17. 0. And in 1657 he has paid 3 florins and 3 stiver.*" The second is the record of the banns of marriage on April 18, 1654, of *Pieter de Hoogh, bachelor, Rotterdam, and Jannetje vander Burch, spinster, on the Binnenwatersloot*; and a marginal note states that the marriage was celebrated on May 3 following. This was found among the acts of marriage according to the Reformed Church at Delft; and in the same city in the baptismal registers of the parish of Oudekerk occurs, in the February of 1655, the entry of a child named *Pieter: father, Pieter de Hooghe; mother, Jannetje van der Burch. Witnesses, Heyndrick van Burch, Jaquemynsten van der Burch.* The next year another child, named Anna, was likewise baptised. After this there is no further mention of Pieter de Hoogh in the annals of Delft; indeed, the word *verloren*—departed—is written after his name in the books of the corporation. With regard to the exact date of his birth, this evidence is of course inconclusive, but

it would seem probable that he was still a young man when he married and took up his mastership in Delft, his wife's native town. Rotterdam is plainly stated to have been his own birthplace, but the traces of his parents which M. Havard imagines that he has found in that city are too hypothetical to be accepted without further investigation.

JOHN RICHARDSON JACKSON.

It is with much regret that we announce the death of this distinguished mezzotint engraver, which occurred at Southsea, on the 10th inst., after repeated attacks of relapsing fever. Mr. Jackson was the second son of the late Mr. Erasmus Jackson, a banker at Portsmouth, where he was born on December 14, 1819. Early in the year 1836 he became the pupil of the late Mr. Robert Graves, A.R.A., but, although he at first devoted his attention to line-engraving, he before long abandoned that branch of the art in favour of mezzotint. The first work of importance which he produced was the fine plate of the *Otter and Salmon*, engraved in 1847 from the painting by Sir Edwin Landseer in the collection of Mr. Wells, of Redleaf. Most of his subsequent works have been private portraits, and therefore less known than would otherwise have been the case, but many have been exhibited in the galleries of the Royal Academy during the last twenty years. Among the more notable of these may be mentioned the portraits of Her Majesty the Queen, after W. Fowler; the Princess Royal and her sisters, after Winterhalter; H.R.H. the Duke of Edinburgh, after F. R. Say; Archbishops Howley and Sumner, after Mrs. Carpenter; the Archbishop of Armagh, after Catterson Smith; the late Marquess of Lansdowne, after Sir Francis Grant, P.R.A.; the late Admiral Lord Colville, Sir Charles Nicholson, Bart., Sir Samuel Bignold, Lieutenant Holman, the blind traveller, and Mr. Hammersley, after J. P. Knight, R.A.; Sir Andrew Fairbairn, after G. F. Watts, R.A.; the Archbishop of Dublin, the Duke of Buccleuch and Queensberry, the Marquess of Hertford, the Earl of Leven and Melville, the Earl of Radnor, the Countess of Home, Bishop Wilberforce, Lord Dacre, Lord Hatherley, Sir Philip Egerton, Bart., Mrs. Hook, Mr. W. Gilpin (Treasurer of Christ's Hospital), Mr. J. G. Hubbard, M.P., and Mr. S. Whitbread, M.P., all after Mr. George Richmond, R.A. Besides these his best known works are *The Sweep*, after F. D. Hardy, and the small plates of *Bolton Abbey in the Olden Time* and *Windsor Castle in the Present Time*, after Sir Edwin Landseer.

Mr. Jackson's best works are characterised by careful drawing and brilliant and refined execution, combined with much richness of colour. His loss will be deeply regretted by a large circle as well of professional as of private friends.

R. E. GRAVES.

ART SALES.

THE pictures by the late Sir Henry Raeburn which since his death had remained in the possession of his family, and of which several of the finest were seen at the Burlington House Exhibition of Old Masters last winter, were sold by Messrs. Christie, Manson and Woods last week. The prices realised were good, especially when it is remembered, as we say, that with few exceptions the best things of the collection had already been seen and, perhaps, sufficiently valued, and, moreover, that of the Burlington House pictures one or two of the most successful could not, by reason of private possession, be included in the sale. A portrait of Sir Walter Scott—exhibited, no doubt, in Edinburgh last year, but not, we think, hitherto displayed in London—was among the most justly remarked of the pictures offered for competition last week. A portrait of Henry Cockburn fetched 90*l.*; one of Sir David Brew-

ster, 105l.; James Byres, of Tonley, 199l.; Sir John Rennie, 178l.; the Sir Walter Scott above alluded to, 325l.; Francis Horner, 110l.; the head of a child realised 99l.; a portrait of the painter himself reached the sum of 535l.; Henry, Viscount Melville, 141l.; a group of a lady and two children, 157l.; a Study of a Boy with Cherries, 252l.; the admired and vigorous portrait of Lady Raeburn in middle age, 997l.; another excellent study of a child, 299l.; again another, 210l.; Miss A. Adams, 126l.; Contemplation—a portrait of Mrs. Johnstone—194l.; a portrait of a lady, 110l.; one of Rear-Admiral John Maitland, 157l.; Mrs. Hamilton, 236l.; and, finally, a portrait of a boy, Henry Raeburn, the artist's son, seated on a pony, 430l. The collection during its brief sojourn at Christie's was visited by many who doubtless profited by an opportunity unique in London for arriving at a just estimate of Raeburn's powers in very various branches of the art of portraiture, nor is it on the whole too much to say that the good opinion formed at Burlington House was confirmed by the larger show.

THE gallery of pictures of M. Sedelmeyer was dispersed on April 30 and following days. In addition to M. Sedelmeyer's own collection were paintings from San Donato, and also from San Martino, the habitation of Napoleon I. at Elba. Those of the modern French school sold as follows:—Bouguereau, a *Pietà*, 18,100 fr.; Chaplin, *Girl Decorating herself with Jewels*, 3,650 fr.; Daubigny, *Rising of the Moon*, 7,100 fr.; Decamps, *Christ at the Praetorium* (unfinished), 6,900 fr.; An Arab Travelling, 6,300 fr.; E. Delacroix, *The Natchez*, an episode from the novel of Chateaubriand, 7,100 fr.; Diaz, *Clairière de la Reine Blanche*, Fontainebleau, 20,100 fr.; *Holy Family*, 10,300 fr.; *Autumn Landscape*, 5,050 fr.; *Plain of Fontainebleau in Rain*, 7,900 fr.; *Sunlight in a Forest*, 6,000 fr.; Jules Dupré, *Morning*, 23,000 fr.; Evening, 20,100 fr.; *The Old Oak*, 8,000 fr.; Fromentin, *Falcon Hunting*, 12,050 fr.; *Banks of the Nile*, 8,000 fr.; Hébert, *The Kiss of Judas*, 8,100 fr.; Marihat and Troyon, *Wooded Ravine*, 9,700 fr.; Th. Rousseau, *Marsh in the Landes*, 17,000 fr.; *Morning*, 22,100 fr.; *A Valley*, 1,200 fr.; Troyon, *The Master's Eye*, 47,000 fr.; *Oxen going to Plough*, 28,300 fr.; *Harnessing Oxen*, 28,300 fr.; *Apple Gathering*, 7,100 fr.; *White Cow Pursued by a Dog*, 14,700 fr.; *Red and White Cow near a Hut*, 3,700 fr.; Ziem, *The Slave Quay at Venice*, 2,550 fr.

THE modern paintings of the Sedelmeyer collection sold as follows:—Baldini, *Girl working at Crochet*, 6,500 fr.; Chierici, *The Bath*, 3,080 fr.; Fortuny, *The Hall of the Abencerrages at the Alhambra*, 4,150 fr.; *The Shores of Portici*, 3,000 fr.; W. Gaslin, *The Harvest*, 3,050 fr.; Eng. Jettel, *Marsh, near Beilen* (Holland), 6,400 fr.; *Landscape in Holland*, effect of rain, 3,800 fr.; and *Group of Trees by the Waterside*, 3,850 fr.; Hans Makart, *Romeo and Juliet*, 9,200 fr.; *Faust and Margaret*, 8,000 fr.; Mols, *Pont Louis-Philippe*, at Paris, 3,550 fr.; Pettenkofen, *Hungarian Volunteers*, 41,000 fr.; *Waggon with the Wounded*, 15,000 fr.; Alfred Stevens, *Workshop of an Artist*, 8,700 fr.; Willems, *Waiting*, 3,850 fr. The whole sale realised 713,165 fr. (28,526l. 8s.).

IN the collection of M. de S—, sold on the 5th inst., Delacroix, *Daniel in the Lions' Den*, 17,500 fr.; Diaz, *Path in the Forest*, 4,550 fr.; Munkacsy, *The Mother Nurse*, 7,300 fr.

THE portrait of the Marquise de Chauvelin at the age of twenty-two, by Greuze, was bought at the Comte d'Imécien's sale, by Baron Alphonse de Rothschild, for 70,020 fr. (2,800l. 16s.).

NOTES ON ART AND ARCHAEOLOGY.

AFTER many deliberations and much vacillation and opinions varying apparently according as they have been influenced by considerations artistic or

pecuniary, the Town Council of Bristol has finally resolved that the tower of St. Werburgh's Church shall not remain on its present site. Its transference to what is to be the new church of the same name in a suburb of Bristol is all that may now be hoped for. The conclusion was arrived at at a meeting of the Council held last week.

IN addition to the pictures already mentioned as having been purchased by the Council of the Royal Academy from the funds of the Chantry bequest, we have to record the acquisition of Mr. Yeames's *Amy Robsart*, certainly one of the most admirable works on the walls of the exhibition. The price paid was 1,000l. It is understood that this closes the purchases of the season. Next year the funds will not be by any means so abundant.

IT is announced that the new art gallery of Liverpool—the Walker Gallery—will probably be ready for opening in the second week of July.

SIEGEN, in Nassau, is known to be one of the towns which claims the honour of being the birth-place of Rubens. The inhabitants have formed a committee to arrange for the celebration of the three-hundredth anniversary of his birth by a festival in the Rathhaus-Saal, a marble tablet on the exterior wall, and, if the funds are sufficient, a bas-relief of the artist in the interior. The Dresler Haus, on the old Burgstrasse, is confidently pointed out as the place in which he first saw the light, in the year 1577.

M. ADOLPHE VIOLET-LE-DUC writes from Milan to the *Journal des Débats*:—

"I have been distressed at my visit to Santa Maria delle Grazie to see the fresco of Leonardo da Vinci completely disfigured by restorations. The three Apostles at the end of the table, on the right of Christ, have been entirely repainted. And then, this fine painting is in its last stage of decay. The wall is incurably damp, and the plaster flakes off in small pieces which gradually become larger. It is many years since I saw the Cenacolo, but, from what remains, it appears to me that Morghen's engraving is singularly wanting in the greatness, action, and expression of the original."

THE Communal Council at Antwerp have voted 10,000 francs for the purchase of a colossal bust of Rubens in white marble, the work of Pécher. The bust is destined to be placed in the new Museum of Fine Arts.

M. TURQUET, deputy for l'Aisne, has just purchased for 30,000 fr. (1,200l.) the magnificent painting of M. J.-Paul Laurens, representing the body of Marceau saluted by the Austrian staff.

RECENT excavations at Corneto (Tarquinii), on the site of an ancient necropolis, have brought to light two groups of tombs evidently of a distant date from each other. The one group is called for convenience "Egyptian," not so much because its contents show the influence of Egypt, but rather because they are of a very primitive character, consisting of fibulae and spirals in gold, silver, and bronze, porcelain amulets, and scarabs with imitations of Egyptian designs, and fragments of pottery, some of which have been made on the wheel, others by hand, while some few again belong to the style known as Corinthian. The majority of the fragments are ornamented with simple linear patterns. In the other group of tombs a series of painted Greek vases have been found, some with black figures on red ground, and others of the later stage of vase-painting with red figures on black ground. A detailed description of these vases is given in the April number of the *Bullettino di Corrispondenza Archeologica*. Besides the vases, there were found also several ornaments in gold, and a scarab in sardonyx with the design of a winged youth, in intaglio, and on the back of the scarab a figure in relief representing apparently a Harpy with four wings. Scarabs with reliefs on the back are comparatively rare. A very curious thing from one of these tombs was the gold setting of the teeth of the deceased, still

retaining one tooth, and reminding us of the law of the Twelve Tables: *neve aurum addito; cui auro dentes juncti escunt, ast in cum illo sepeliet uretve, se fraude esto*. The same number of the *Bullettino* gives some remarks on the pottery found in excavations on the Castro Pretorio and the Esquiline, from which its very primitive character is apparent. Another article discusses the question raised in 1870-1 whether certain tombs found at Marzabotto, near Bologna, are not Gaulic and the remains of the early Gaulic population of that district.

A DISCOVERY of marble statues has lately been made in the island of Milo on the property of Mr. Nostarki. We hear of four, including a statue of Poseidon, almost complete, and it is reported that others also have been found.

THE *Sinpaoo*—a Chinese journal—informs us that, if brassware is buried in the ground for a thousand years, the colour turns as green as the feathers of the *fei-tauy*, a bird famous for its plumage. Sometimes the surface is a little spirled, as though it had been eaten into; sometimes it is cracked, or has a hole in it, or a piece has dropped off, and these places have much the appearance of being engraved with the "seal" character. Brassware that has been under water for the same period becomes a darker green, like the rind of a water-melon, and has the moist, shining appearance of jade. If the brass has been immersed less than a thousand years, the colour becomes green, but it has no gloss; it is like the brass which has been eaten away by the earth.

THE *Zeitschrift für bildende Kunst* opens with a long account of the excavations at Olympia by W. Gurlitt, which is to be continued in another number. Further letters are published of the voluminous correspondence that seems to have taken place between Buonaventura Genelli and Karl Rahl; and an architectural article with several illustrations gives certain details relating to the spire of the Minster of Freiburg. The rest of the articles are not of sufficient interest to call forth remark, and the etching given as frontispiece is very poor. It is by Eissenhardt, from Cuyp's *Flock of Sheep* in the Frankfurt Gallery.

THE publication called *The Portrait* has now reached its ninth number, and gives us in this an excellent likeness of Richard Wagner, taken with all the skill of modern photography, and treated in an artistic manner, which makes it quite a picture as well as a portrait. Several of the other photographs in *The Portrait*, especially those of Thomas Woolner and Austen Layard, have called forth our admiration, but unfortunately we have not always space to notice them.

Street Life in London introduces us to poor "Caney" the clown, now reduced to the mending of chairs, to a Dealer in Fancy Ware, and to the Temperance Sweep, by no means a prepossessing-looking character, in spite of his superior virtue.

THE popular *Picture Gallery* gives this month a photograph from Florent Willem's picture "*To the King*," and another from *Cattle at the Pool*, by François Auguste Bonheur.

M. E. MUNTZ, having finished the publication of the long series of documents in the archives of the Vatican relating to the manufacture of Italian tapestry and the artists employed, is now beginning another series in the *Chronique des Arts*, having reference to the early Florentine architect, Bernardo Rossellino, whose history has hitherto been extremely obscure. Vasari speaks of him as having been much esteemed by Pope Nicholas V., and as having been employed in most of the buildings constructed during his pontificate, and, strange to say, these newly-discovered documents tend to confirm, instead of to upset, as is usually the case, Vasari's statement. Modern criticism has doubted whether the Bernardo of whom Vasari spoke was not another Bernardo of Florence, also an architect, but known as Bernardo de Lorenzo; but in the accounts of Nicholas V. their

is especial mention made of sums paid to "Maestro Bernardo di Matteo da Firenze, ingegnere di palazzo," which not only proves that an architect named Bernardo worked for Nicholas V., but also that it was really this same Bernardo Rossellino, whose father's name was Matteo, while the father of the other Bernardo of Florence was of course named Lorenzo. In the same accounts the name of another Florentine architect occurs, who appears to have shared with Bernardo the favour of the Pope. He is only mentioned as "Antonio di Francesco," but Sig. Milanesi has found this name inscribed among the "masters of stone and wood" in the Florentine records, with the significant note beneath it, "fu capomaestro del papa," so there seems little doubt that this is the architect meant.

AN exhibition of the works of two German painters, who have lately died in the flower of their age and artistic activity, has been organised at the Berlin National Gallery. These painters are Hugo Harter, an excellent landscape and architectural painter; and Rudolf Henneberg, best known by his great picture of the *Jagd nach dem Glück*, for which numerous studies are here exhibited, and his *Wilde Jäger*, which attracted considerable notice in Paris in 1871, and was afterwards bought by the Berlin Gallery. These two paintings, and several others of like romantic character, together with a severely decorative allegorical series of cartoons intended for wall-paintings in a villa, give a sufficient idea of this artist's powers. Harter is represented more by sketches than finished works, of which he left but a few. He chiefly painted landscapes with remarkable effects of sunlight. A number of works by Wilhelm Schirmer—an older but less important artist than the other two—are likewise to be seen in the Berlin Gallery Exhibition.

APPROPOS of the newly-discovered picture by Jan van der Meer, noticed in the ACADEMY of May 5, we have been favoured by the publishers with the following careful description of the twelve known works of that master, extracted from Miss Kate Thompson's forthcoming *Handbook to the Public Picture Galleries of Europe*, recently announced in our columns:—

"Jan van der Meer's works are very scarce, and are rarely met with in Public Galleries, but deserve the closest attention. In vigour and truth he excelled Pieter de Hooghe, while in style of composition and in chiaro-oscuro there is much resemblance between them. First, at the Hague there is a *View of Delft*, No. 72, taken from outside the town, with its red-brick buildings reflected in the canal. The drawing for this work is in the Frankfurt Museum. In the Six Collection, No. 511, Heerengracht, Amsterdam, there are two splendid works by him. One is an open-air scene in Delft, with marvellous strength and purity of colour, broken nevertheless by a variety of tints. The other is an interior with a woman pouring out milk, most simply yet most forcibly presented. In the Van der Hoop Museum there is a less powerful but charming work, a *Woman in Blue reading a Letter*, No. 129. Two are in the Dresden Gallery, Nos. 1,432, 1,433; the former of these, painted when he was twenty-four years of age, is extremely interesting as being the only known work in which the figures are life-size. The Queen possesses a very fine interior, of a woman playing on a harpsichord, recently seen at one of the Exhibitions of Old Masters at Burlington House. A remarkable composition of dead game, highly finished and admirable in colour, is attributed to this painter by Dr. Waagen, at the Hermitage, where it is No. 1,338; a living cat and dog are very inferior to the rest. In the Suermont Collection, recently acquired by the Berlin Museum, are three very interesting examples: a *Boy blowing Bubbles in a Courtyard*, No. 68; a *Cottage with Trees and Figures*, No. 69; and a *Girl dressing before a Glass*, No. 70. The Louvre now possesses a very small but beautiful work, at present without a number; it is a *Girl making Lace*, and is near the farther end of the long gallery on the left."

MESSRS. CASSELL, PETER AND GALPIN will shortly publish *The Royal Academy Album*, con-

sisting of a series of permanent photographs of some of the choicest works in this year's Royal Academy.

THE STAGE.

THE season of French plays at the Gaiety Theatre will commence on Monday next with the performance of *L'Ami Fritz*, by MM. Erckmann-Chatrian. M. Febvre will sustain his original character of Fritz Kobus, and Mlle. Alice Lody, of the Odéon, will appear as Suzel. Other members of the company have been recruited among less distinguished members of the Gymnase, the Ambigu-Comique, the Châtelet, the Gaité, the Odéon, and the Porte St.-Martin theatres. Madame Marie Brindeau, of the Odéon, has also been engaged, and the series of performances is intended to comprise *Marcel*, *Un Cas de Conscience*, *La Cigale chez les Fourmis*, *Petite Pluie*, *Le Postscriptum*, and *L'Été de la St. Martin*. The performances in which Madame Thérèse will take a leading part will commence on June 4. These will be followed by Madame Chaumont's engagement, commencing on June 18. The engagement of the Vaudeville company will commence with *Le Procès Veauradieux*, on July 16.

THE *Lyons Mail*, in which Mr. Irving is to appear this evening at the Lyceum Theatre, is Mr. Charles Reade's play hitherto known as the *Courier of Lyons*, which has for this occasion been revised and somewhat altered by the author, or rather the adapter, for the piece is founded upon a French drama in which the *cause célèbre* that resulted in the unjust condemnation of Lesurques was very effectively set forth. It will be remembered that the part of the innocent Lesurques, as well as that of the guilty Dubosc, to whom Lesurques bore so disastrous a personal resemblance, was a favourite one of the late Mr. Charles Kean, who produced this play at the Princess's during his management of that theatre. It has always been the custom for the actor of the one character to "double"—as the players express it—the other. Mr. Hermann Vezin appeared a few years ago in this play, at the Gaiety, and was singularly successful in indicating the difference in moral attributes while preserving the outward resemblance between the two men. Mr. Irving will find here a field for the employment of his powers which few melodramas could afford him. The change in the name of the play is undoubtedly judicious. The courier of the original tale might, no doubt, have been properly described as "the Lyons courier," but he was no more a courier of Lyons than he was a courier of Paris. It is a curious coincidence that two French plays founded on this famous case were provided with different endings, the hero being in the one reprieved, while in the other he is executed, in strict accordance with the facts; and it was the custom to select one or the other version according to the managerial estimate of the tastes of the audience. Mr. Charles Reade, whose play is founded on the later version, produced at the Théâtre de la Gaité in 1850, preferred the happier ending; and if this involves some violation of historical truth it must be remembered that our audiences are apt to be impatient under any serious failure of poetical justice. It is worth notice that the family of Lesurques, who gallantly struggled for so many years to obtain justice for his memory, finally gave their consent to the employment of the real name of this victim of mistaken identity. Without this consent it could not have been used, for the French law has a tender regard for family honour and the feelings of surviving relatives—matters in which our system of jurisprudence is somewhat deficient.

La Provinciale, at the "Troisième Théâtre Français," has furnished a rare example of a practical success achieved by a piece which has for some time been published in one of those most forlorn of all literary refuges, a collection of rejected plays. The primary elements of its plot exhibit

little novelty; though the story of the gradual *rapprochement* of a lover of the true Parisian type with a fair cousin who has been reared in homely seclusion is unfolded with much delicacy and true dramatic instinct. The author is understood to be a lady, though she adopts the masculine pseudonym of "le Vicomte de Létorière." The new piece at the Variétés, entitled *La Poudre d'Escampette*, is a three-act farce by MM. Bocage, Hennequin, and Blum, whose extravagance on this occasion appears to be more noticeable than their humour or invention.

MUSIC.

THE WAGNER FESTIVAL.

AT the third concert, which was given last Saturday afternoon, the first part of the programme consisted of a selection from *Tannhäuser*. The choice of numbers was an extremely happy one, though the plan originally laid down, and given in the programmes, was considerably modified. It was at first announced that the new "Venusberg" scene written for Paris would be given, which would, of course, have necessitated the abridgment of the overture. This last piece is, however, so well known and so popular in this country that it would have been an error of judgment not to give it, especially with so imposing an orchestral force as that assembled in the Albert Hall. The entire scene between Venus and Tannhäuser was, therefore, omitted, and the overture given in the shape in which it is familiar. It was extremely well played, under the direction of the composer, and was followed by two songs for Wolfram—his first song in the "Sängerkrieg," and the address to the evening star from act iii. Both were sung to perfection by Herr Hill, who impresses us more and more at each hearing; he is certainly one of the greatest living baritone singers. A large extract from the second act of the opera, including the orchestral introduction and the scene for Elizabeth (Frau Materna), the great duet which follows between her and Tannhäuser (Herr Unger), and the short dialogue between the Landgrave (Herr Chandon) and Elizabeth, leading up to the well-known march, completed the selection. In the march, the enormous organ of the Albert Hall was used at the close, with a by no means happy effect. It is unfortunately impossible for anyone playing the instrument to tell how it sounds, for at the key-board it can hardly be heard; and Herr Richter, who took the organ part, played so loud that, with the exception of the trumpets, the entire orchestra was completely inaudible.

The second part of this concert, consisting of selections from the second and third acts of *Die Walküre*, gave me a lesson as to the danger of prophesying. I ventured to predict last week that the first act of this work would probably be found the most effective part of the *Ring des Nibelungen*, when heard in a concert-room. I am bound to confess that, to my surprise, the portions given on Saturday proved more impressive, both to myself and (so far as could be judged from the demeanour of the audience) to all who were present. The pieces given were the orchestral arrangement of the "Walkürenritt," very finely played, and enthusiastically encored; the scene between Siegmund and Brünnhilde, from act ii.; and the final scene of the work. Frau Materna, the Brünnhilde at Bayreuth last year, again sang the part this afternoon most superbly, and Herr Unger, though he could not equal Niemann, was excellent as Siegmund. The deep pathos of the music and the wonderful beauty of the orchestral colouring almost made one at times forget the absence of stage accessories. In the great finale, the long dialogue between Brünnhilde and Wotan, which leads up to the farewell of the latter to his disobedient daughter, commencing "Leb' wohl, du kühnes, herrliches Kind," and followed by the "Feuerzauber," in which Wotan surrounds Brünnhilde with flames, was on the whole far

more telling than might have been anticipated, thanks partly to the magnificent declamation of the singers, and no less the excellent playing of the orchestra, under the direction of Herr Richter. As Wotan, I confess I prefer Hill to Betz, who sang the part in Bayreuth; the former sings with more warmth, and his voice is of a more sympathetic quality. In the closing portion of the work the scenic action is indispensable; for its full effect, we ought to see the flames breaking out over the stage around the sleeping Brünnhilde; only then does the wondrously characteristic and descriptive music attain its full significance. Yet as a piece of tone-painting, it is impossible not to feel the power of the work, even apart from the theatre; and the audience appeared spell-bound, hardly any leaving the hall until the close of the music. The whole concert was a magnificent success.

Our treacherous climate produced unfortunate results as regards the fourth concert, on Monday evening; for Herr Unger was suffering so severely from hoarseness as to be unable to do justice either to himself or to his music, and it was found necessary to modify considerably the second part of the programme. The concert commenced with the "Huldigungsmarsch," a piece which has been several times heard in London, though probably never with such effect as on this occasion under the direction of its composer. The broad and grandiose character of the music renders it exactly suitable for an enormous area like that of the Albert Hall; while the large number of the stringed instruments, and the fact that all the wood was doubled, gave a different balance to the orchestra, and obviated that undue prominence of the brass which in a smaller band has sometimes been unpleasantly noticeable. To the march succeeded a large selection from *Lohengrin*, the first portion given being scenes 1 and 2 from the second act. The great duet between Ortrud and Telramund is just one of those parts of the work which might have been expected to be least effective in the concert-room. Whenever *Lohengrin* has been given at the opera this scene has been cut largely; but on Monday night every bar was given, and, so far from proving tedious, was listened to with the closest attention. No doubt this result was greatly due to the magnificent declamation of Frau Materna and Herr Hill, for the music imperatively requires dramatic singing of the highest order; but, account for it as we may, the fact remains, as an answer to those who so merclessly reviled this scene on the production of the opera, that it was on this occasion evidently enjoyed and most warmly applauded. All that is wanted to popularise even the more abstruse of Wagner's compositions is an interpretation in conformity with the author's intentions. In the following scene between Elsa and Ortrud, Frau Grün sang most charmingly, the dramatic contrast between the two women being most admirably brought out by her and Frau Materna. The great scene from the third act between Elsa and Lohengrin suffered from the evident indisposition of Herr Unger, who was hardly able to get through his share of the music. In consequence of this misfortune, the selection from the first act of *Siegfried*, announced for the second part, had to be omitted; but, as some compensation, the "Ritt der Walküren" was repeated. It produced no less effect than on the Saturday, and was again unanimously encored. In spite of his hoarseness, Herr Unger bravely came forward again, and with Frau Materna gave the splendid opening scene between Siegfried and Brünnhilde from the prelude to *Götterdämmerung*, leading into the magnificent orchestral movement depicting the passage of Siegfried up the Rhine. The whole of this most difficult music was wonderfully well given, under the direction of Herr Richter, who possesses truly extraordinary capabilities as a conductor; and, though Herr Unger was not in good voice, he sang with such spirit that the effect of the scene was but little impaired. Frau Materna, it

is almost needless to say, was an ideal Brünnhilde.

Our notice of the two concluding concerts must be deferred to next week; we will, however, remind our readers that the last takes place this (Saturday) afternoon, with perhaps the most interesting programme of the six, including a large selection from *Tristan und Isolde*, and the entire third act of *Götterdämmerung*.

EBENEZER PROUT.

AFTER a succession of misfortunes such as has been seldom if ever equalled in the history of any place of public entertainment, the Alexandra Palace was once more opened last Thursday week. It will be a cause of universal satisfaction that Mr. Weist Hill, under whose able direction so much has already been done for good music at this institution, has resumed his command of the excellent orchestra. It was a happy idea to give on the occasion of the reopening a concert consisting entirely of English compositions, and at which all the principal artists engaged were English also. In addition to a variety of well-known and popular pieces by Bennett, Bishop, Boyce, Arne, Purcell, Leslie, Braham, Hullah, Sullivan, Hatton, and Macfarren, the programme included a MS. overture by Balfe, performed on this occasion for the first time; a new song, "Is it for ever?" by Mme. Sainton-Dolby; and three works composed expressly for the concert. These were a very effective chorus with orchestra, "The Song of the Vikings," by Mr. Eaton Fanning; a chorus, also with orchestra, "Hail to the Chief," by Mr. Ebenezer Prout; and a very clever and interesting choral overture by Mr. T. Wingham. Mr. Fanning and Mr. Prout conducted their own compositions, and Mr. Wingham played the organ part in his overture. The vocalists engaged were Mrs. Osgood, Mme. Patey, and Messrs. E. Lloyd and Thureley Beale.

MR. J. B. WELCH's annual concert took place at St. James's Hall on the evening of the 10th inst. Unlike a large number of professional benefit-concerts, that of Mr. Welch has always some special artistic value. Last year he brought forward Schumann's "Spanische Liebeslieder," and on this occasion he gave (we believe, for the first time in this country) the same composer's "Requiem." This work, which was written in 1852, is, like most of Schumann's later compositions, very unequal; side by side with passages of great beauty are to be found others which are laboured, and in which inspiration appears to be wholly wanting. Among the best movements are the choruses "Te decet hymnus," "Liber scriptus proferetur" and "Sanctus," and the alto solo "Qui Mariam absolvi." A striking peculiarity of the work is that, for some inexplicable reason, Schumann has connected the various parts in a most extraordinary way. Thus the "Hostias" leads at once into the "Sanctus," and the "Benedictus" and "Agnus Dei" form but one movement. The performance of the by no means easy music was very creditable. The solos were excellently given by Miss Anna Williams, Mrs. Bradshaw McKay, Mr. David Strong, and Mr. Edward Wharton. The chorus of about 200, a large proportion of whom were Mr. Welch's pupils, sang with great correctness, the quality of tone being also very good; the only shortcoming was that the light and shade was by no means so good as might have been, the softer passages being deficient in delicacy. The accompaniments, originally written for orchestra, were played on the piano (Mr. J. B. Zerbin) and harmonium (Mr. J. W. Elliott), an arrangement for these two instruments having been specially made by Mr. Elliott from the score. The work was preceded by Mendelssohn's charming Hymn (Op. 96) for contralto solo and chorus, the solo being extremely well sung by Miss Bolingbroke. An excellent miscellaneous selection, in which Misses Anna Williams, Kathleen Grant, and Bolingbroke, and Messrs. W. Shakespeare, Santley, Wharton, and Franklin

Taylor took part, furnished the remainder of a very interesting concert.

Two more of Rubinstein's recitals have been given during the past week. At the former, on Monday evening, the great pianist played Weber's sonata in A flat, Schumann's great fantasia in C, Chopin's sonata in B flat minor, and a selection of his own shorter pieces; while at the second, on Wednesday afternoon, the programme included Beethoven's sonata in E minor, Op. 90; Schubert's fantasia, Op. 15; Schumann's "Kreisleriana;" and small pieces by Chopin and Rubinstein. The next recital will take place on Monday week.

AT the sixth Philharmonic Concert, on Monday afternoon, there was an interesting revival, in Mozart's concerto for harp and flute—in all probability the only one ever written for this combination of instruments. The work, though in no respect great, is throughout characteristic of its composer, the solo instruments being well treated, and judiciously combined with the orchestra. The Andante is full of Mozart's grace and tenderness. The concerto was excellently played by Mr. John Thomas (harp) and Mr. Oluf Svendsen (flute). The cadenzas introduced into each movement were written by Mr. John Thomas; they are in excellent taste, and admirably in keeping with the character of the work. The concert also included Beethoven's fourth symphony, Brahms's variations for orchestra on a theme by Haydn, Mendelssohn's *Hebrides* overture, Rust's sonata for violin in D minor (played by Signor Papini), and vocal music by Miss Robertson and Mdlle. Redeker.

A PERFORMANCE of Handel's *Judas Maccabaeus* was given at Berlin on the 14th instant, under the direction of Herr Joachim.

THE *Neue Zeitschrift für Musik* states that at the musical festival in Hanover, which commences to-day, Liszt will not only be present, but will play.

It is intended to erect a new theatre in Tiflis, which is to be constructed after the plan of Wagner's theatre in Bayreuth.

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